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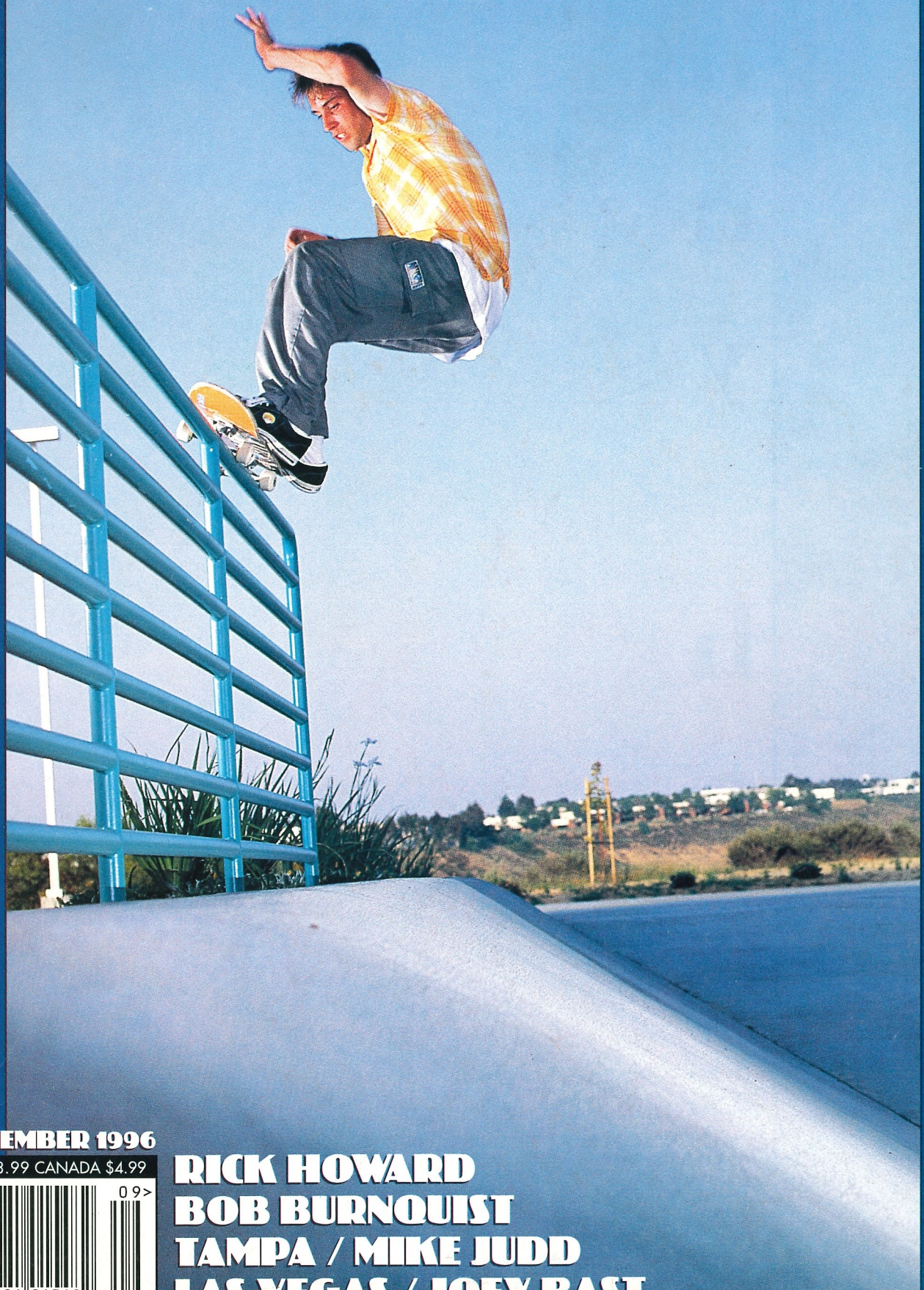

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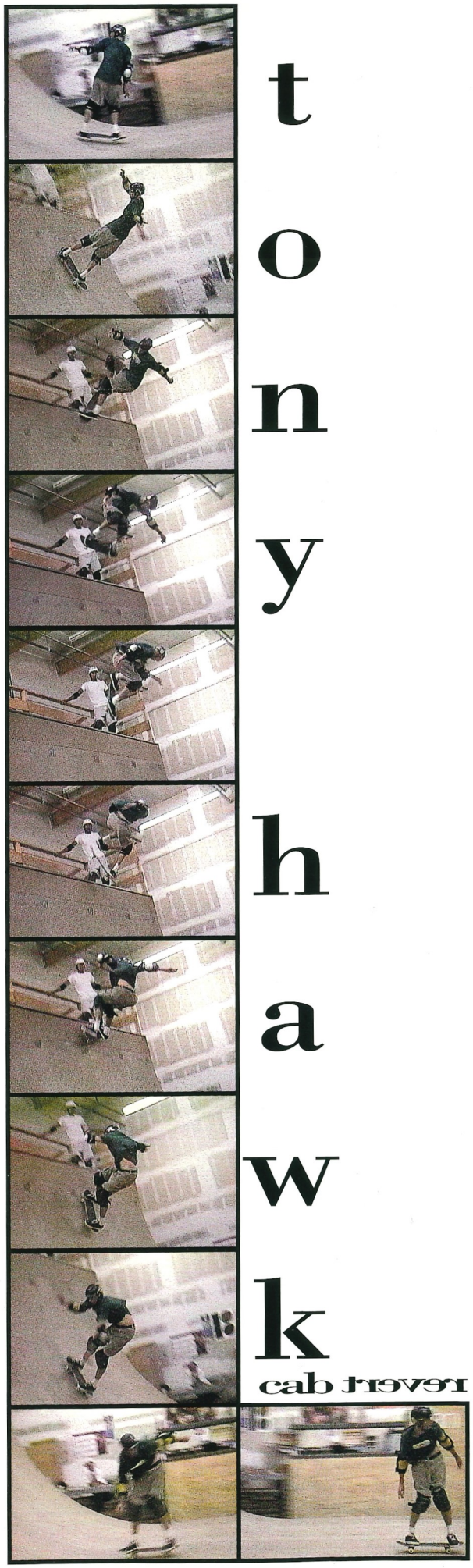

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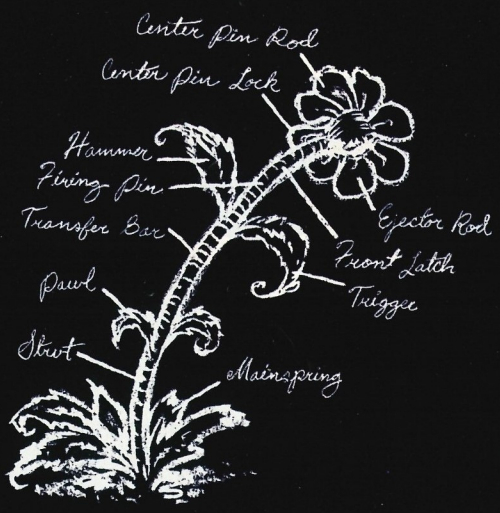

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CONTENTS PAGE VOL.14 NO.9 SEPTEMBER 1996

PAGE ONE: JEREMY KLEIN FRONTSIDE 50-50S A BIG, GIANT, HUGE BAR FROM A LOADING-DOCK BANK. PHOTO: ATIBA'S FIRST COVER

BACK TO THE FUTURE: SAFETY-GEAR POSTER-BOY KEVIN STAAB MANEUVERS A BIG FRONTSIDE OLLIE OVER THE HIP AT THE ENCINITAS YMCA. PHOTO: BRITTAIN

COLUMNS 10 GASBAG 22 LITTERBOX 34 JAM SANDWICH 52 MANDATORY INFO 64 STARTING POINT 130 PROGRAMMING INJECTION 134 JEREMY KLEIN'S JUNK 180 CHECK OUTS
FEATURES 84 RICK HOWARD 104 LAS VEGAS 110 MIKE JUDD 114 TAMPA 122 BOB BURNQUIST 132 JOEY BAST GOOD STUFF 136 ERIC VON PREISING FLOSS 138 SIGHTINGS

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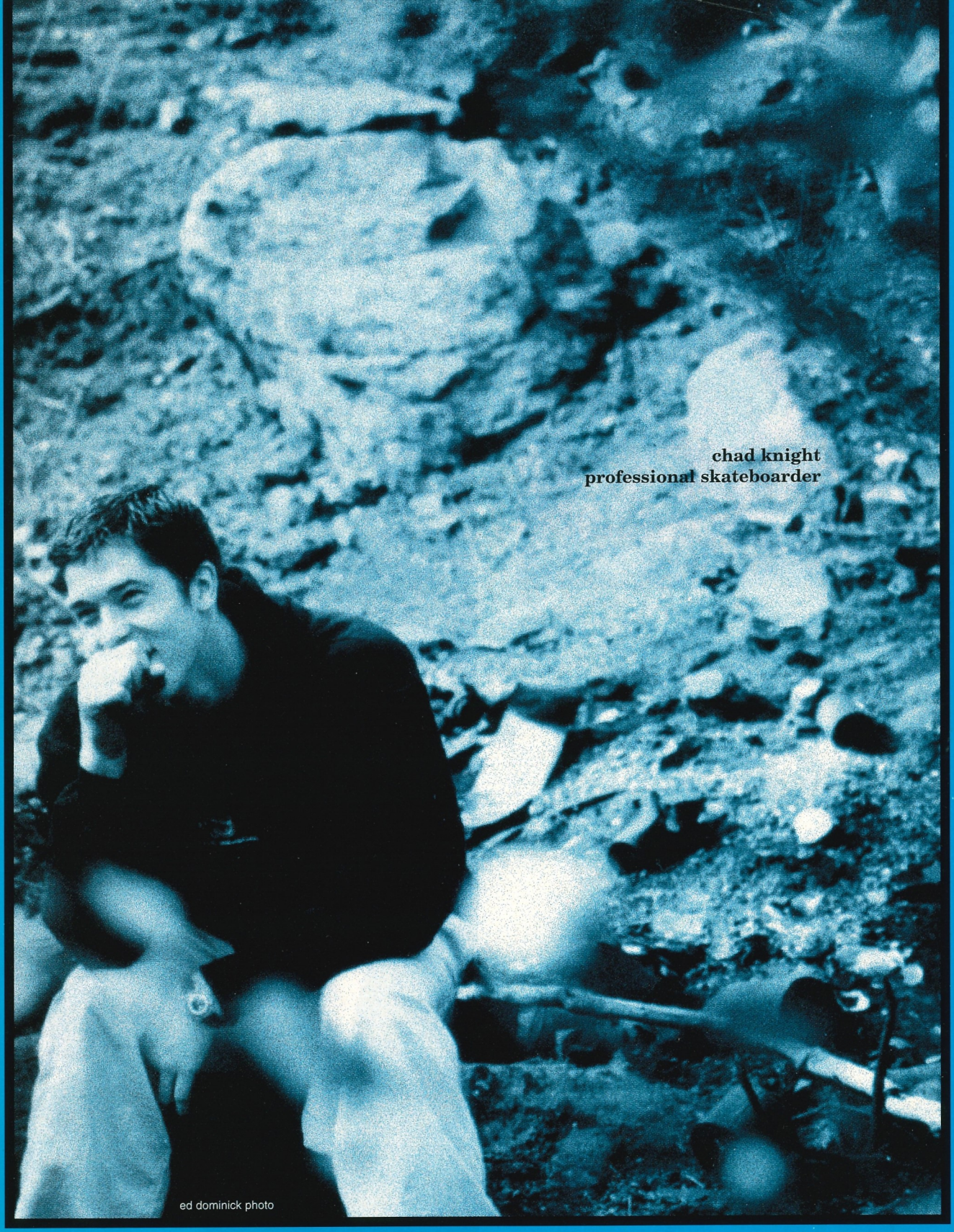

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The environment where one creates will add greatly to, or subtract from, that which one creates.

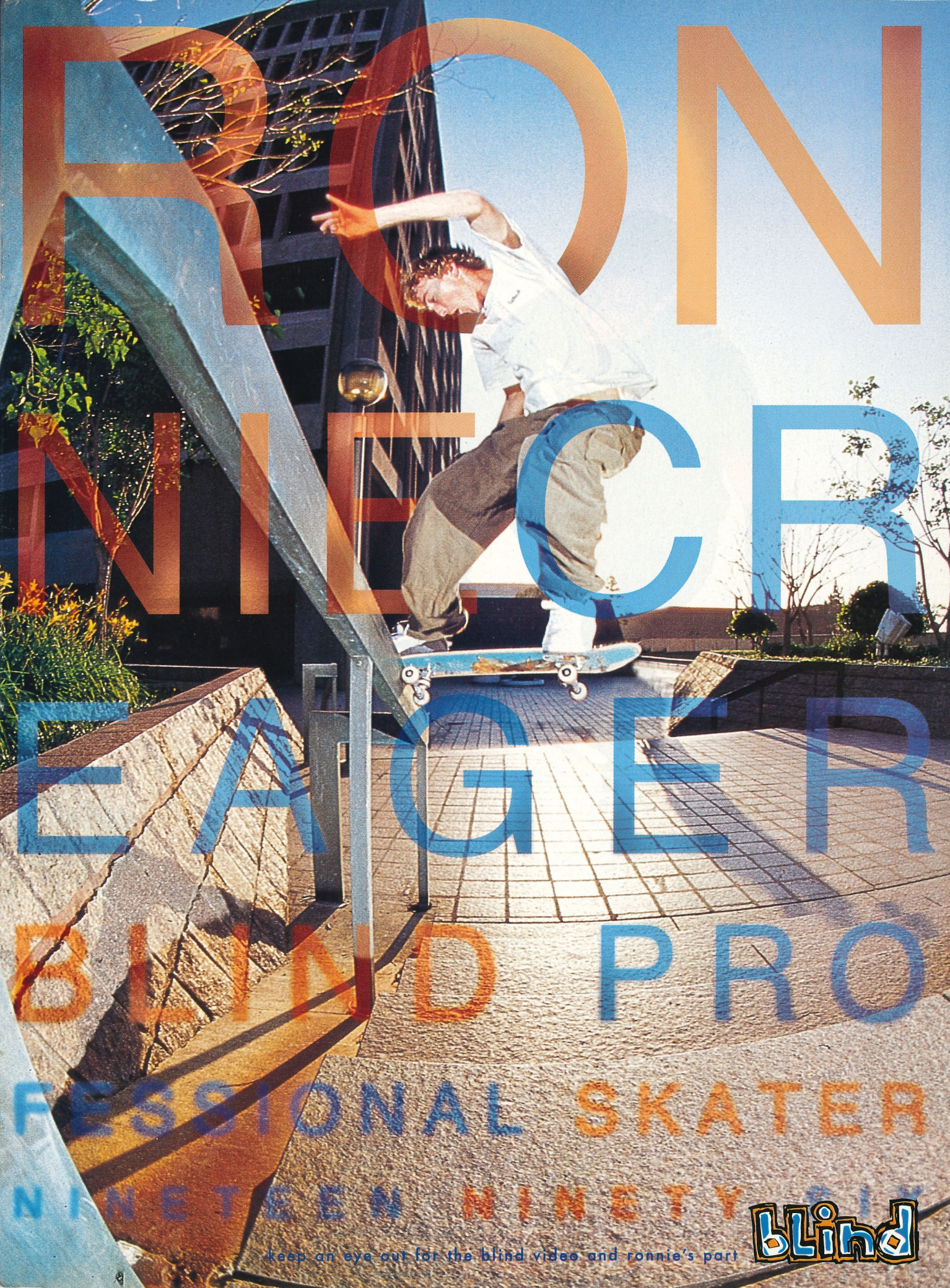
A plastic sheep in the back of a wooden truck, stacks of old skateboard videos, and wandering tours of suit-wearing freaks streak through and have become part of the blurred landscape we at *TransWorld* look upon daily. And as most of us spend more waking hours in this hollow-core partitioned wasteland than in the places we pay rent for, we've grown to accept it and learned to manipulate it to suit our specific needs.

Some sneak in at night and burn in the darkness, serenaded by the electronic bird whistles, dog barks, and whale songs of lonely computers, when they're better able to swing their mental broad sword. A time when the phone is just a molded-plastic sculpture and doesn't feel it needs to bark audibles and shout constant reminders at you, masking the voices of others. A time of solitary accomplishment.

Others like the buzz of business, the regularity of caffeinated progress, the order of knowing that the correct person will be at their assigned desk waiting to solve the latest mystery. These people have to be hyper-creative in chipping away a path through the layers of salty static noise and drifting comments about contest placings and who did what at Chicken's in order to grasp work by its thorax. The Walkman is this group's sanity defense mechanism—their version of walls and doors and knocking. Joel. Joel? JOEL! He can't hear you.

But through the explosions and constant landing of verbal helicopters, a beacon shines—a reminder of what has to be accomplished. We make a skateboard magazine every month. And so we mute our speakerphones, turn up the volume on our Walkmen, deploy our voice-mail wolf pack to scour the electronic wilderness for trespassers, and we do our jobs. For you, for us, for the yous and uses that once were, and for those that will be.

You're welcome.—**Joel Patterson**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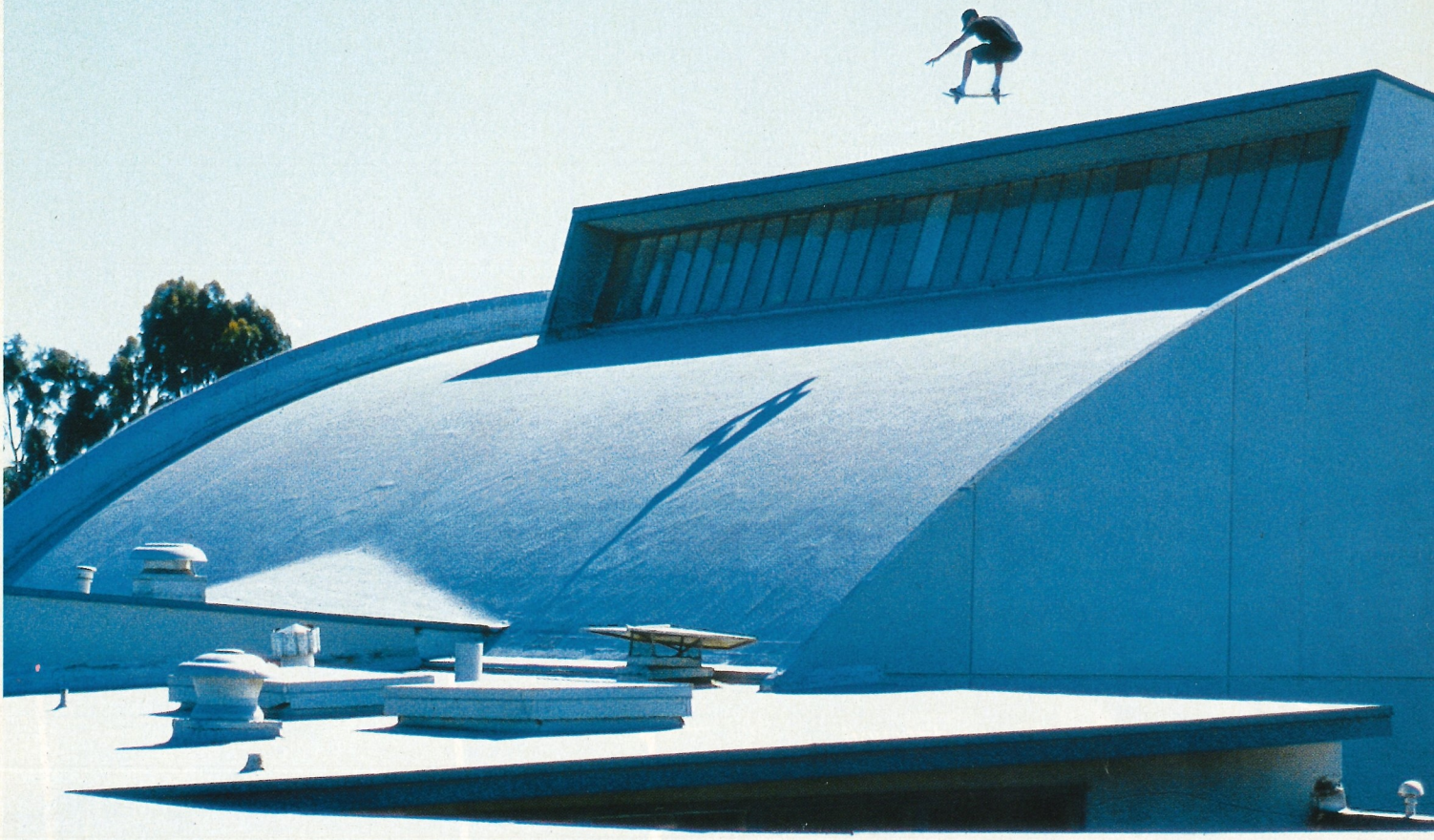

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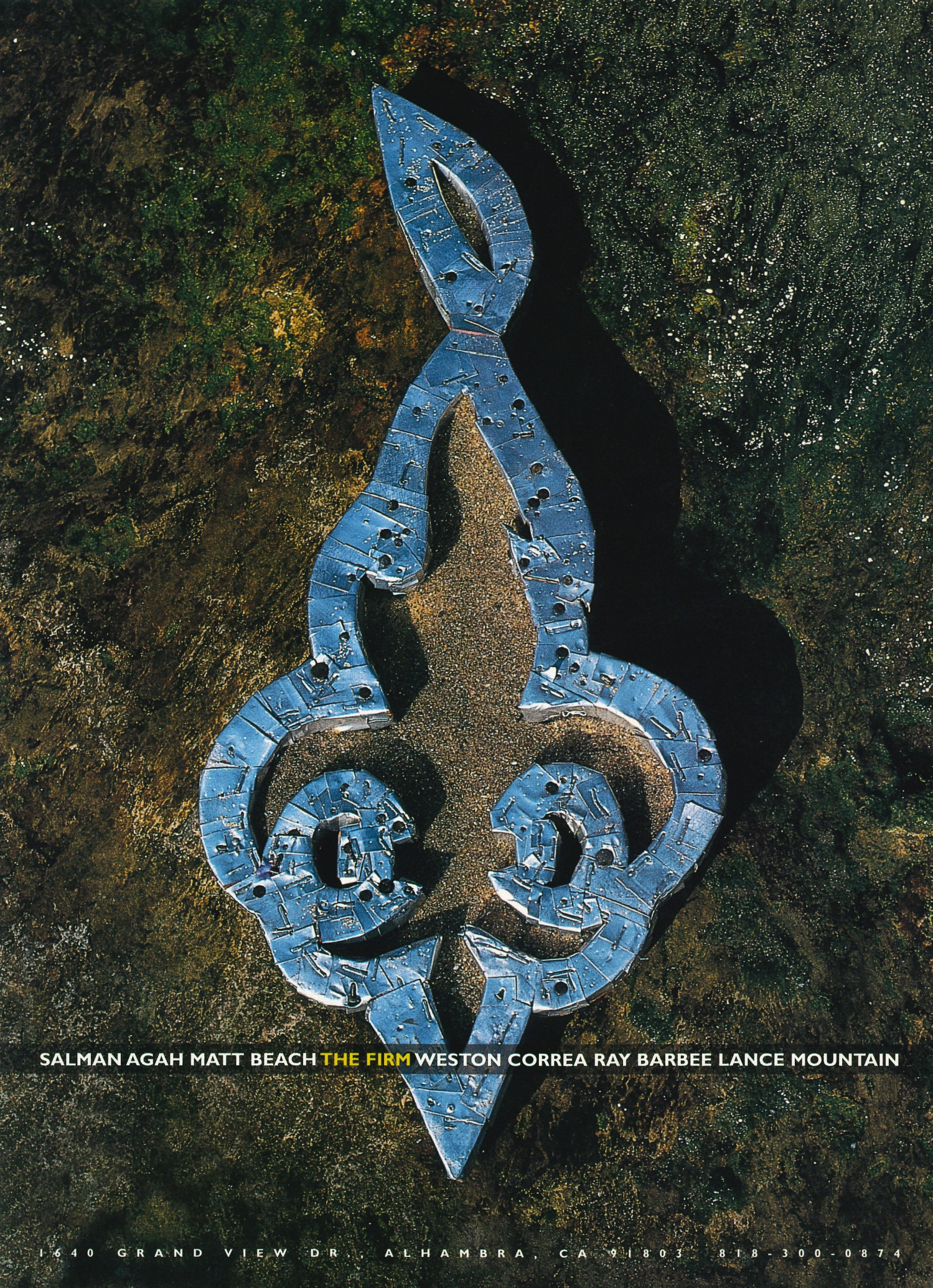
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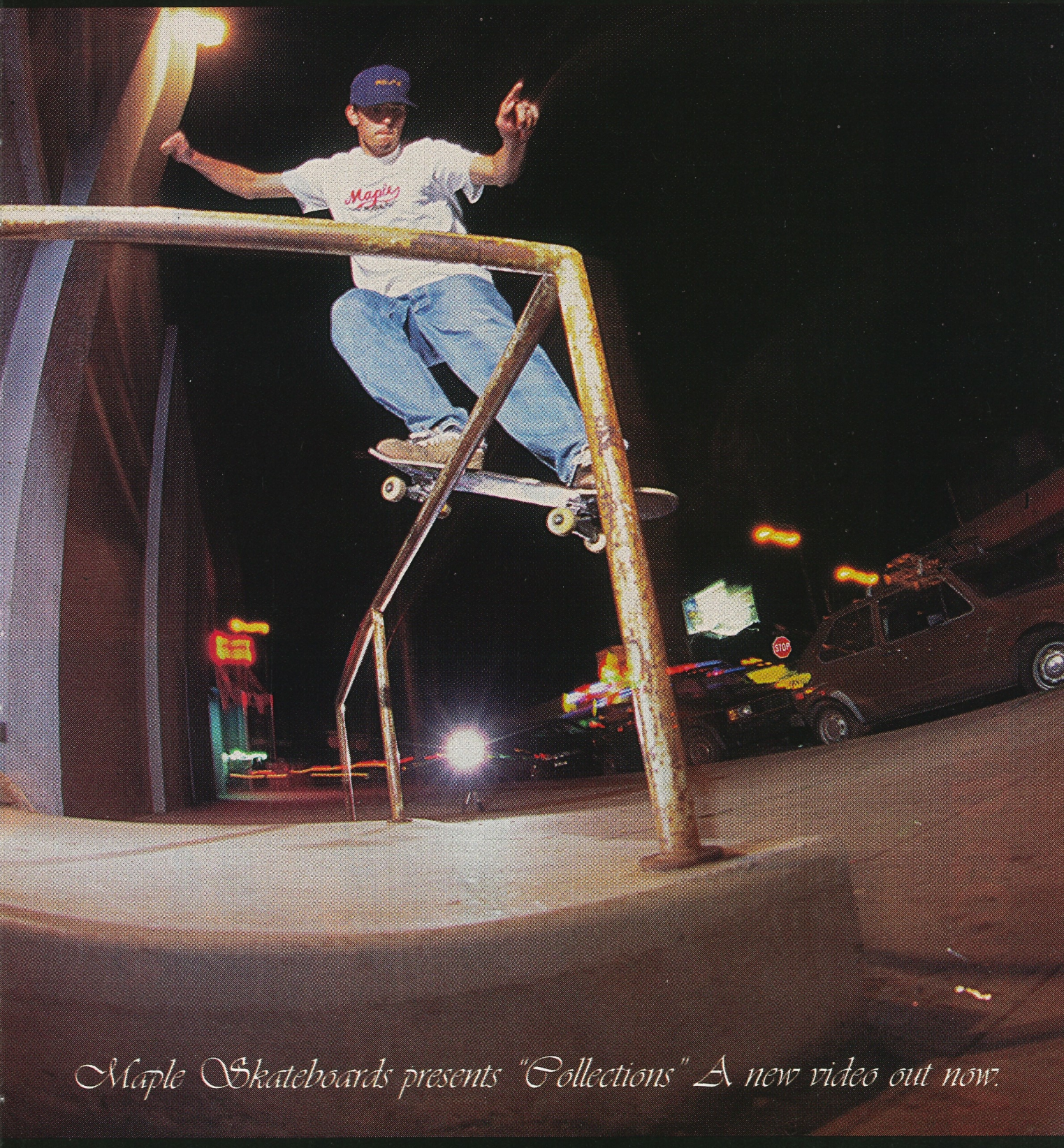

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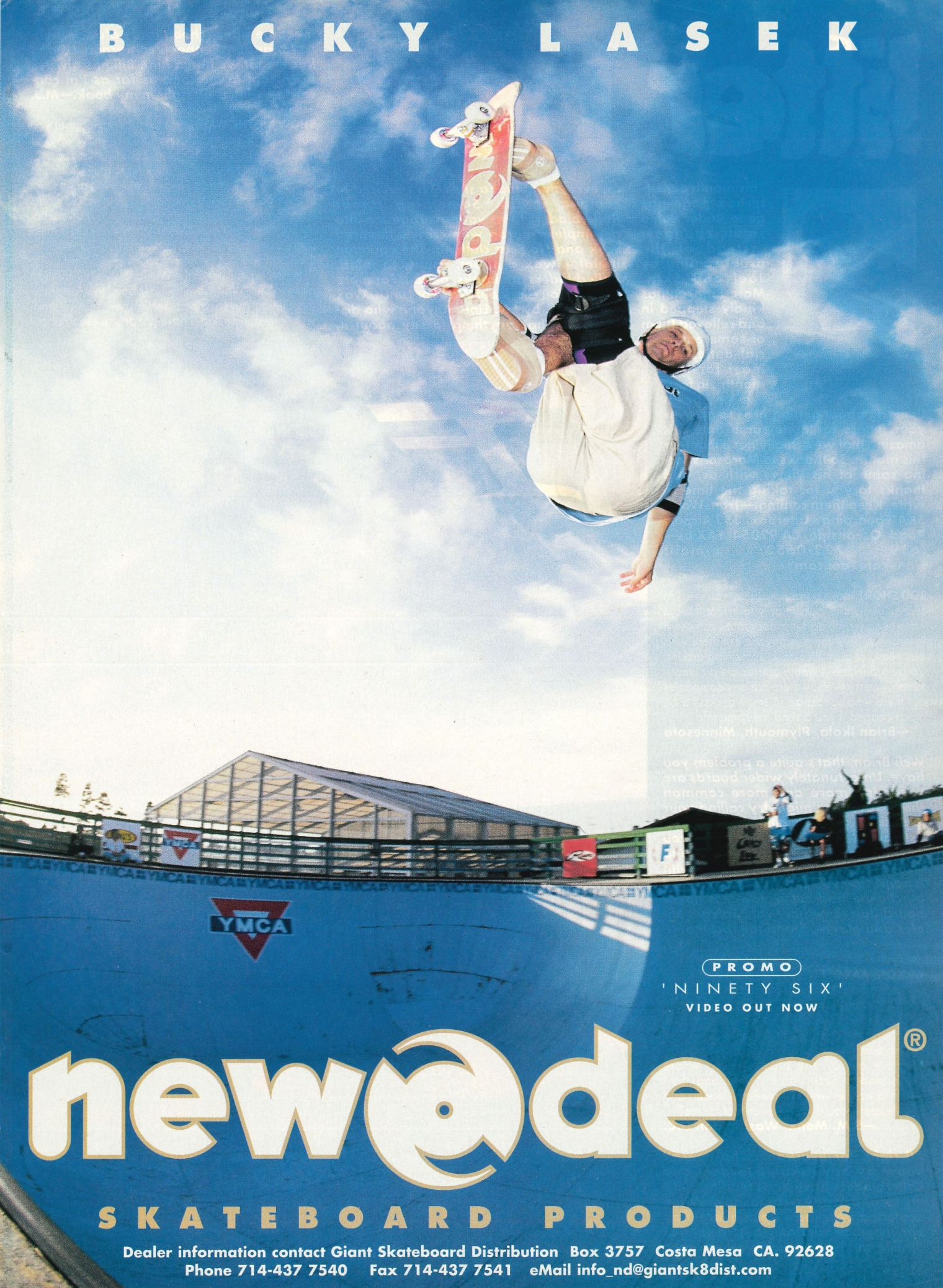
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litter box

This month our Litterbox page has gone under some small changes: instead of the usual ranting by Joel and Skin, Marc Johnson has kindly stepped in and relieved them of some editorial duties (at least for this month). In fact, we've been thinking about getting pros to answer your letters for quite some time; it's amazing that we actually got it together this month. So thanks to Marc for sharing some of his views with us, and thanks to you for taking the time to write. Keep them coming.—*TransWorld SKATEboarding's* Litterbox, 353 Airport Road, Oceanside, CA 92054; FAX us—(619) 722-0653; e-mail: transkate@aol.com

TOO SHORT I have a small problem; you see, I'm sixteen years old, but I'm only four foot three. I have been searching for a deck that I can use a little better. So if there is anyone out there who has heard of a smaller deck, something around 26 by 6.5 inches, I would appreciate a number to call. Alternatively, if there are any companies out there who specialize in small decks, I'd be much obliged if you'd send me some info.

—Brian Ikola, Plymouth, Minnesota

Well Brian, that's quite a problem you have. Unfortunately wider boards are becoming more and more common these days. You might try calling your local skate shop or mail-order shop, and ask for older, narrower boards. Or you might want to gain access to a band saw in woodshop class at school—with a band saw you could take any board purchased and cut a newer, smaller board. Just remember your safety goggles and gloves. Stand tall, brotha.

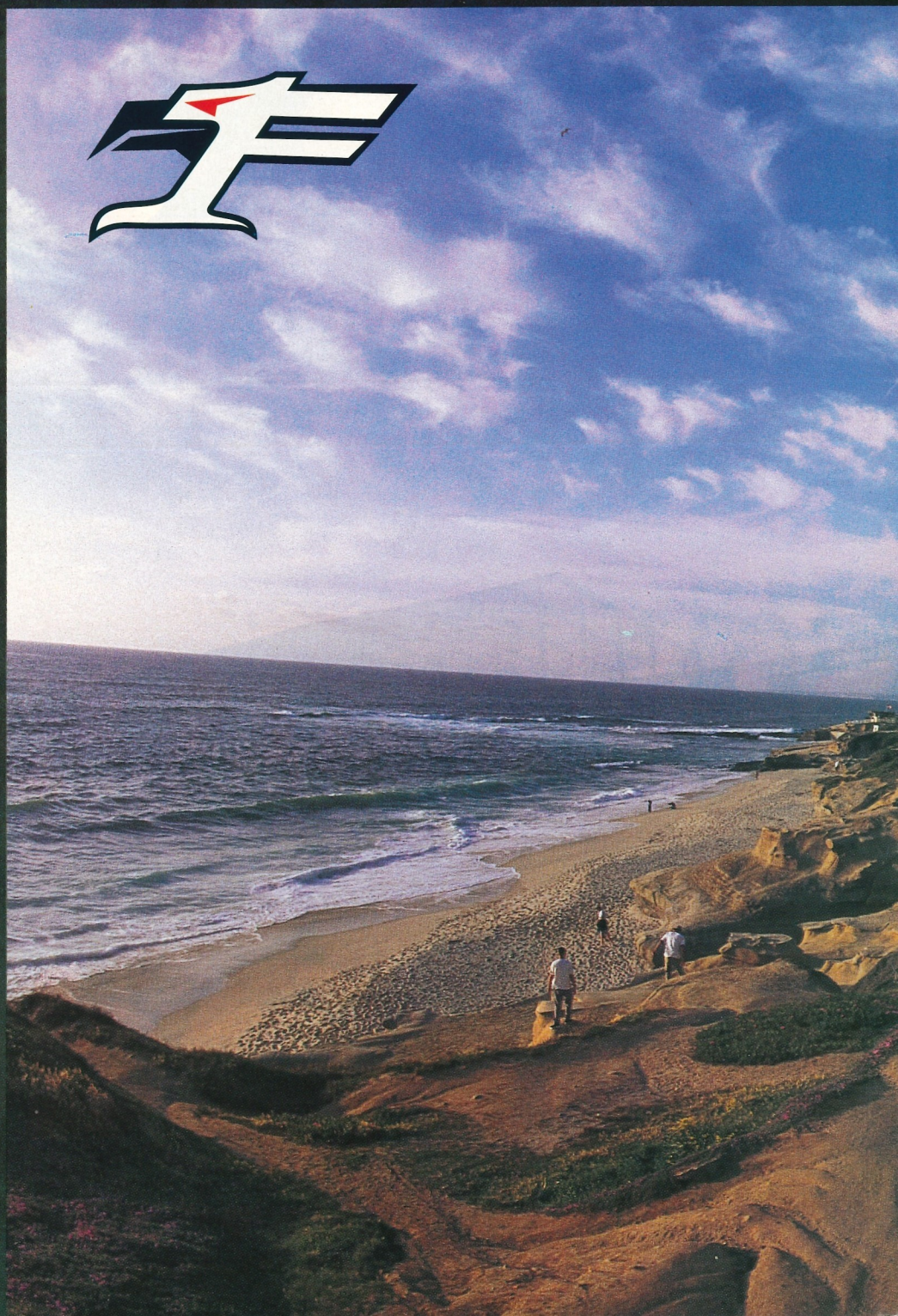
—M.J.

WAX ON, WAX OFF When I started skating about eighteen months ago, I got caught in the idea that you had to hate Rollerbladers with all your might, I wouldn't have been caught dead talking to one. But then I figured out that a lot of those Rollerbladers were bigger than me. I tried to scribble out all the places that I wrote "Rollerbladers Suck," on my book bag. So I began to wonder why we hate Rollerbladers and Billy Pepper—could you answer that for me?

—S.M. Monk, Washington D.C.

All right, for everyone who doesn't know by now, skateboarders and Rollerbladers have been feuding since my granddaddy was a boy. When skateboarders show up at a local flatbar, ledge, or handrail, they're not that thrilled to find so much wax smeared on everything that a shovel is required to remove it all. Something about Rollerbladers turns your average Joe into a complete moron who craves flavored wax and No Fear clothing. The equation metal + wax = doom, comes to mind. Rollerbladers are kooks, period. For more information check out Wax For Lunch, Wax For Dinner, by I.N. Line. Anyone who disagrees or has anything to say about it, meet me after school, three o'clock high. As far as Billy Pepper is concerned, I didn't know that we hated him. Bill has always been cool to me, and as far as I'm concerned, Billy is all right in my book.—M.J.

SHOW ME THE WAY Let me start by saying that you guys suck. If you guys don't already know why, let me fill you in. First off you're completely hypocritical: you won't show any smoking, drinking, or use of profanity, which I can understand—you don't want to upset parents or you want to be a positive role model (I don't agree with that point of view, but I can accept it). But then don't show Jonas Wray drinking a milkshake in the Europe issue, and don't put "TransWorld, the ill shit, kid," at the end of your video. What's with "Transworld, master of the Wu-Tang style"? That's just plain idiotic. Wait, never mind [about] that last statement—you guys jumped on the new music trend, you're fresh now, kid. I have just one question about



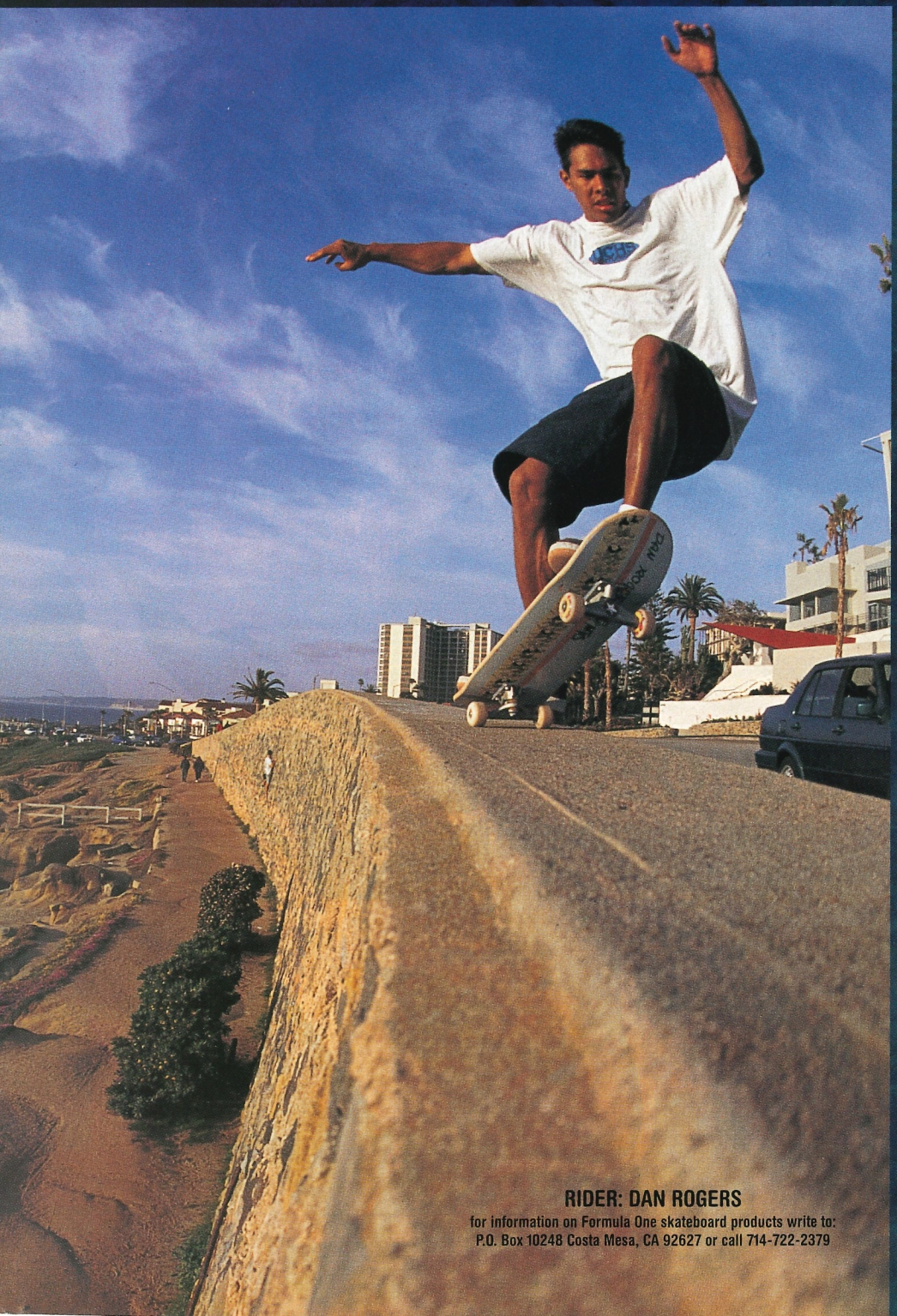
that, where were you in '93 when their album came out? Probably saying "TransWorld, the punk thing, bro."

Secondly I would like to talk about how you guys print hundreds of pictures—50-50s, fresh new Smith grinds, feeble grinds, lipslides, and board slides. I would personally like to thank you guys for making skateboarding regress. By printing those great tricks, you make it so people don't have to progress. Isn't progressing part of life? After all, I don't see you playing in a sandbox learning your ABCs. For those people who still flip their boards, you do the same tricks over and over again. If you want to do the same tricks over and over again, do them on something bigger and only have a few tricks in your video part. I personally don't need to see the trick over a bench, then over a lunch table, then over ten different gaps, then in twelve different lines. If you say you have no control over what tricks people do in your magazine, then you're lying. I've been on a photo shoot when the photographer said, "Why don't you Smith grind that ledge?" That's what an editor's for. Don't even try the old "skateboarding just for fun" on me, either. I skateboard for fun, as do most people, but I pay money to be impressed and inspired. What would you rather see: somebody doing a switch noseslide, frontside half-Cab down a handrail (mad props to Guy Mariano), or a Smith grind on a flatbar?

Tricks get played out, it's a fact of life. How come I don't see any pressure flips in your magazine? Please don't tell me about the pros who can't do tricks like that (flip trick-oriented stuff like manuals, curb/ledge tricks, flips over gaps, etc.). It's survival of the fittest out there in the world, so deal with it. By publishing and conditioning regression you allow people who truly aren't good enough to get thrown in there with people who have earned and deserve to be. You're making it so you don't have to put years of work in to be on the cutting edge. Even pros admit it, and I quote, "It's actually regressing; tricks are easier now. I'm going back to feeble grinds." If that's not proof, I don't know what is. Change, progress, and innovation are facts of life; I wish I could sugar-coat that for you, but I can't, so accept it and better yourself.**—unsigned, postmarked Los Angeles, California**

Okay unsigned from L.A. guy, I totally agree with you there. Skateboarding is regressing, and any Joe Schmoe who can do a 50-50 on a bar is turning pro these days. So many skateboarders are copping-out, using the opportunity to stop pushing themselves to be better skateboarders and get by with the same old boring tricks just at different spots. Even skateboarding isn't immune to trends. Let's put it this way: magazines depend on skateboarders as a source of photographic material. Without skateboarders there would be no magazines, and vice versa. Photographers will shoot what people do; eventually a trend will develop and photographers will know what to push for.

Not saying that doesn't suck, it's just that people will always do what they want to do on a skateboard, be it just to fit in and be fresh, or just because it feels natural. Don't blame *TransWorld*—a magazine is meant to show what skaters do, whatever it is. Blame trends. I wish I could sugar-coat that for you, but I can't. You should just do what you want to do; f* everybody else.—M.J.**



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NO PROBLEM In response to the letter Big Problem [June '96], that is totally right, man. It doesn't matter how big you are, as long as you skate and have fun skating. So you're barely starting out; you'll learn the tricks of the trade sooner or later. Skating is like a family; it doesn't matter how big or heavy you are, as long as you're willing to get out there and try. The people who put down fellow skaters can f*** off and go to hell. So Big Problem, keep trying and you'll get it.**—Andrew Bravo, Luckachukai, Arizona**

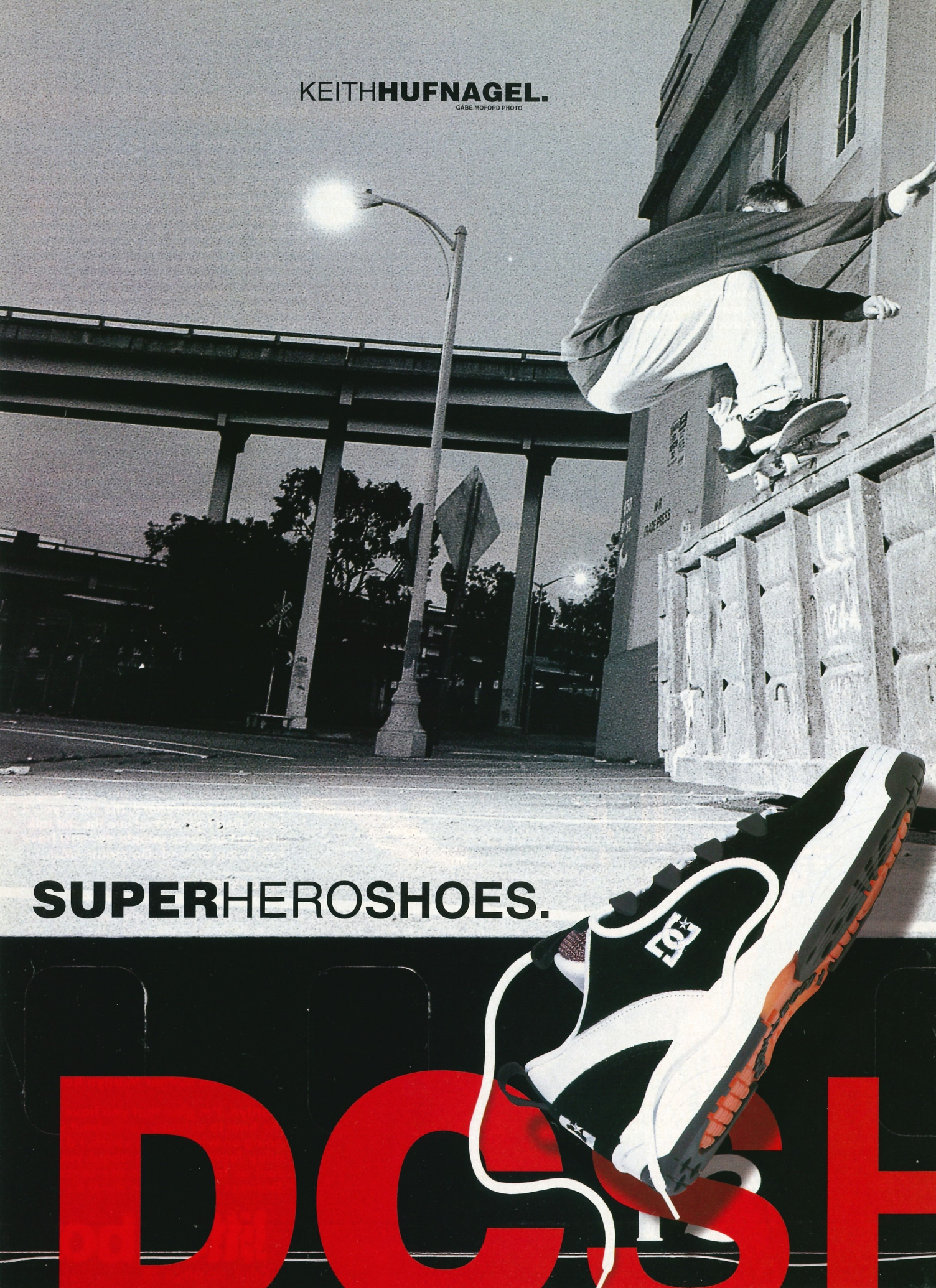
Bravo, Andrew, that's the best locker-room pep talk I've heard since volleyball try-outs. That's right, the longer you ride a skateboard, the more you'll learn. Don't get sucked into the shit-talking part as some people do—just have fun riding around. Go team!—M.J.

HEAD PROBLEMS I'm writing you regarding a magazine my son bought, the magazine is called *TransWorld SKATEboarding*. My son Joel is ten years old and very interested in skateboarding, and he enjoys looking through your magazine. When looking through the magazine myself, I was very disappointed in the fact that in most the photos of the kids weren't wearing helmets.

I would like to encourage you to consider promoting safe skateboarding and the wearing of helmets and pads in future issues. You have a great opportunity to educate a lot of very impressionable young kids. Thank you for your time.
—concerned mother Marilyn Kamstra

Marilyn, I'm glad that you have taken the time to actually care about what's going on with today's youth. I'd like to allay fears you have about your son Joel as far as injuries are concerned. Statistics show that in the U.S., 93.47

litter box
Cont. on page 28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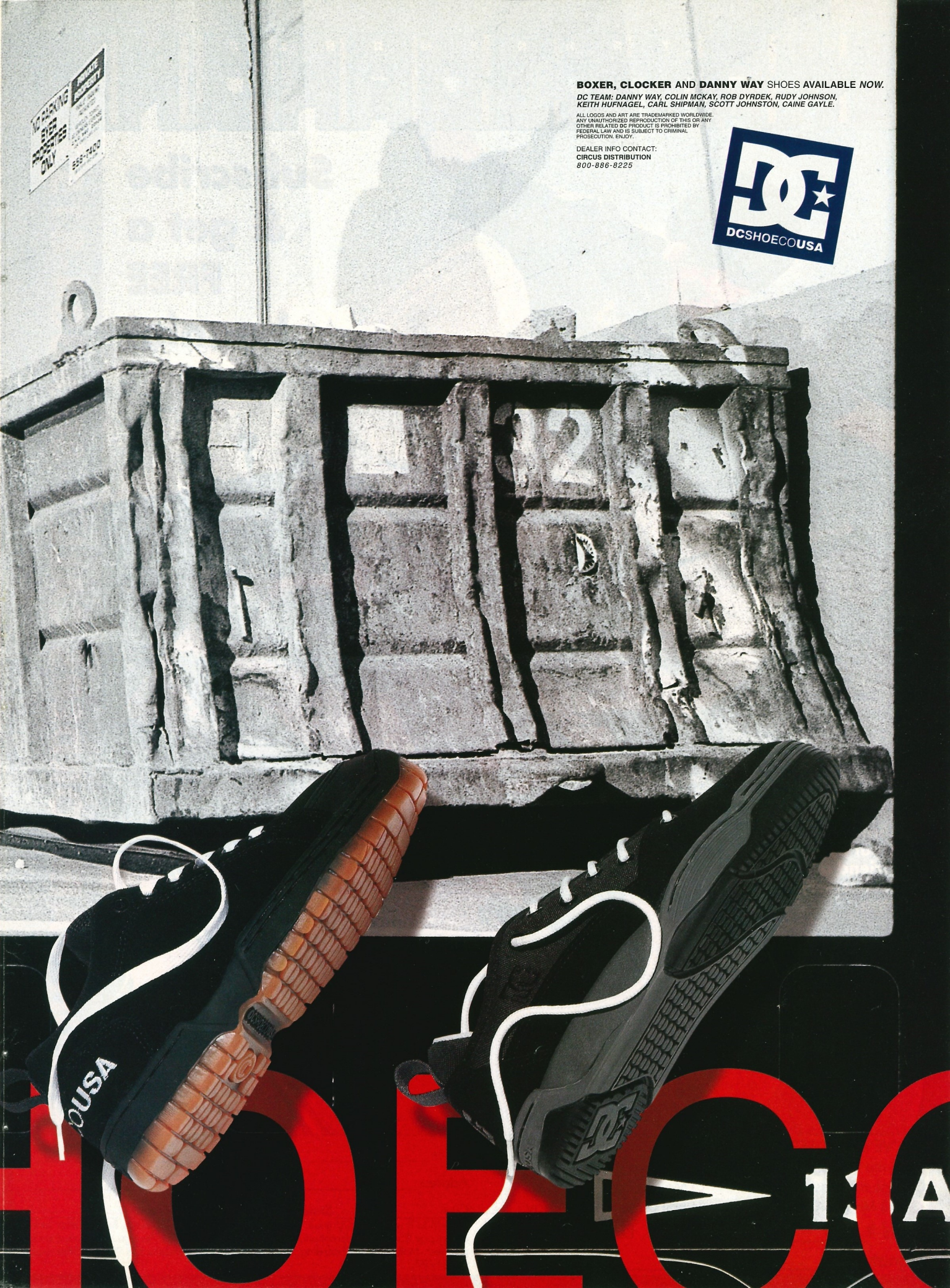

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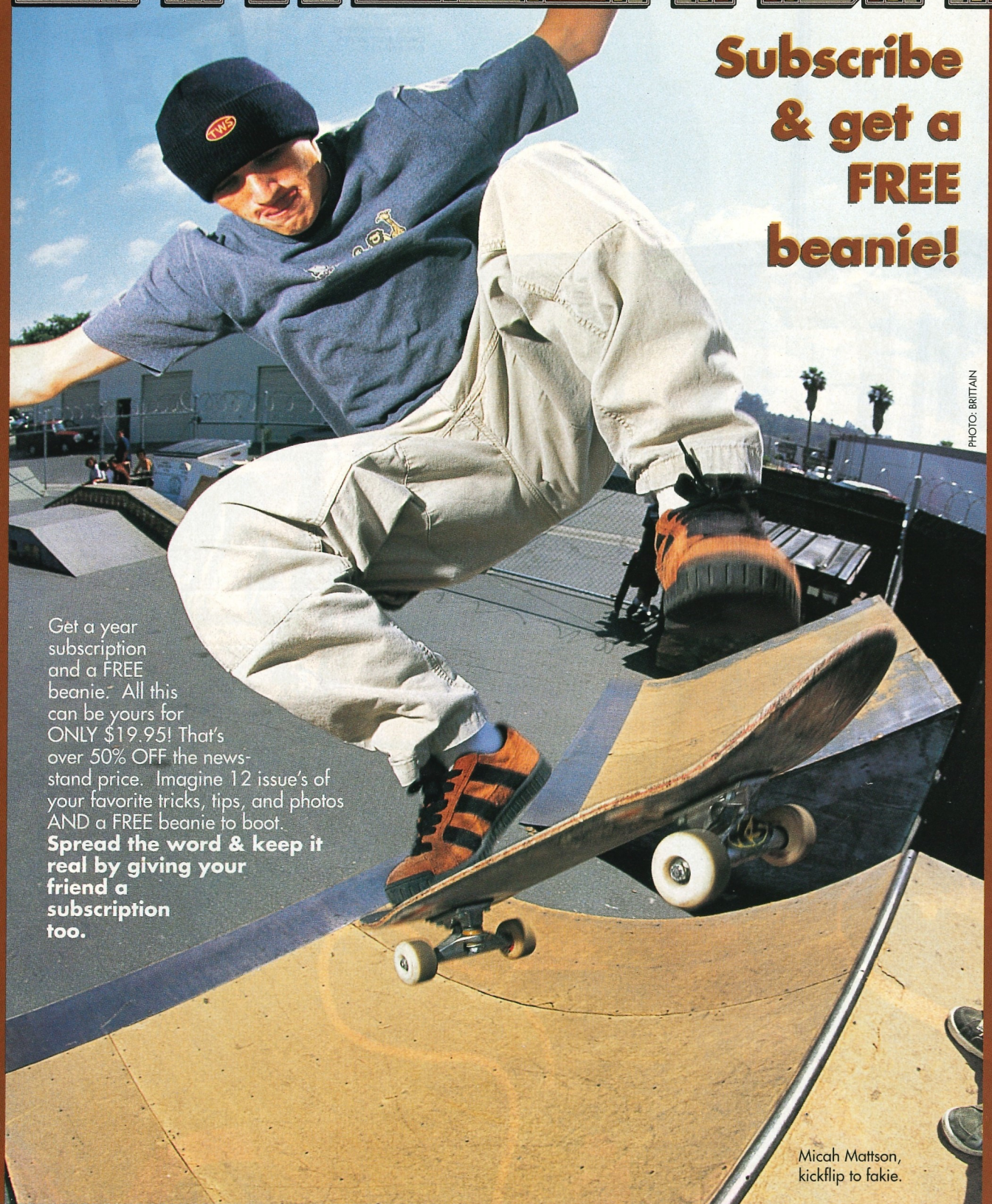

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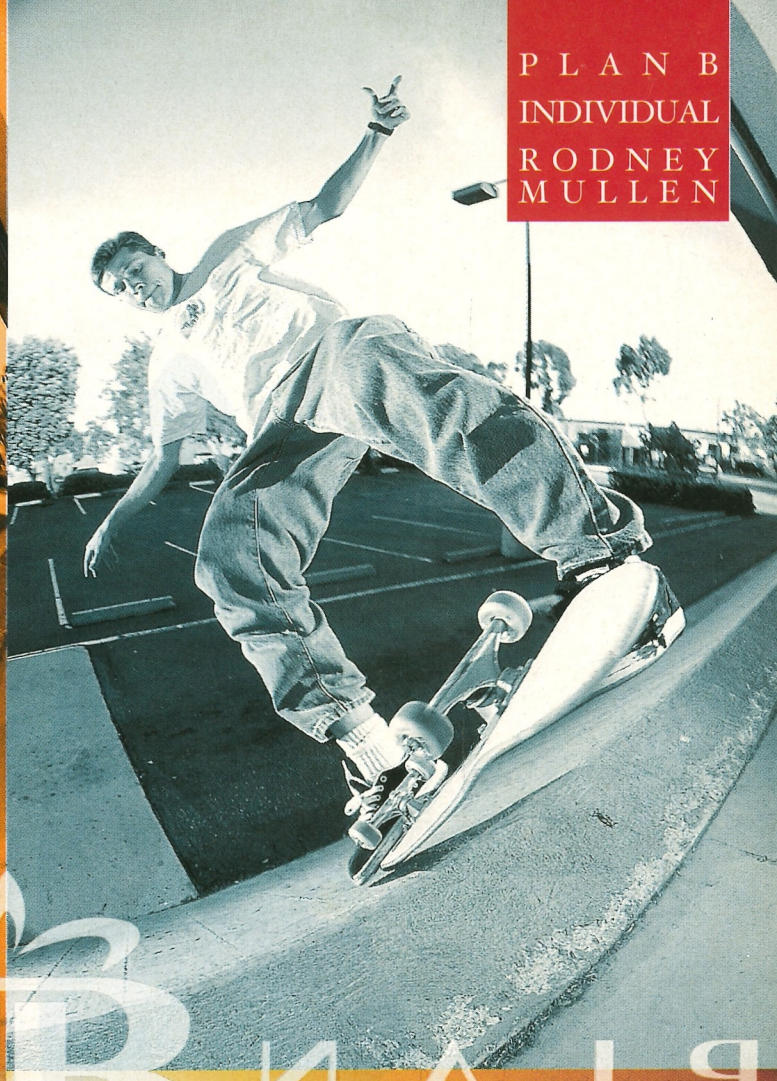

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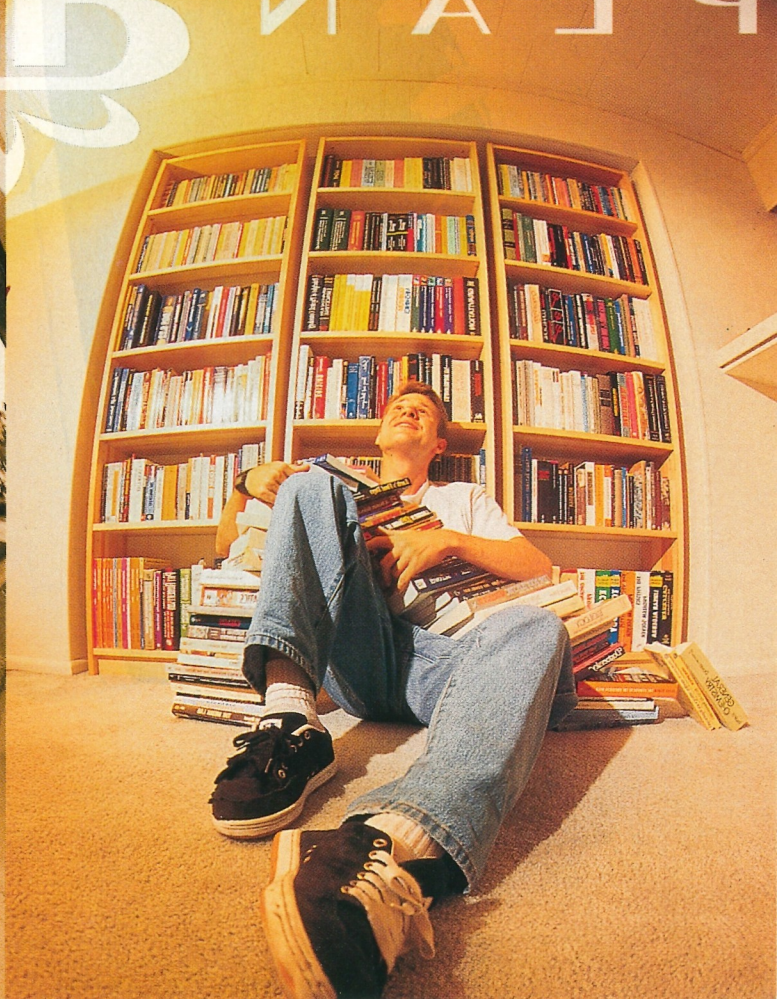


litter box

Cont. from page 23

percent of all injuries occur from accidents where no safety gear is worn, for things that safety gear isn't made for (i.e., slamming your fingers in a car door, stapling your fingers to paper, or falling down stairs). Only 3.68 percent of all injuries are skateboard-related. In fact, all of the skateboarders in magazines choose not to wear safety gear while skating on street—but for riding vert ramps, you will find that in 99.4 percent of all vert photos, the skateboarder is wearing all required safety gear.—M.J.

STAIRWAY TO HEAVEN My friend and I have recently been in a dilemma over who could ollie the most stairs. He says that Kris Markovich has been recorded doing 22 stairs; I think Jeremy Wray has ollied the most. My question is, who ollied the most stairs? If it was neither of the two, then who was it, and how many stairs?
—Chris Hageman, Poway, California

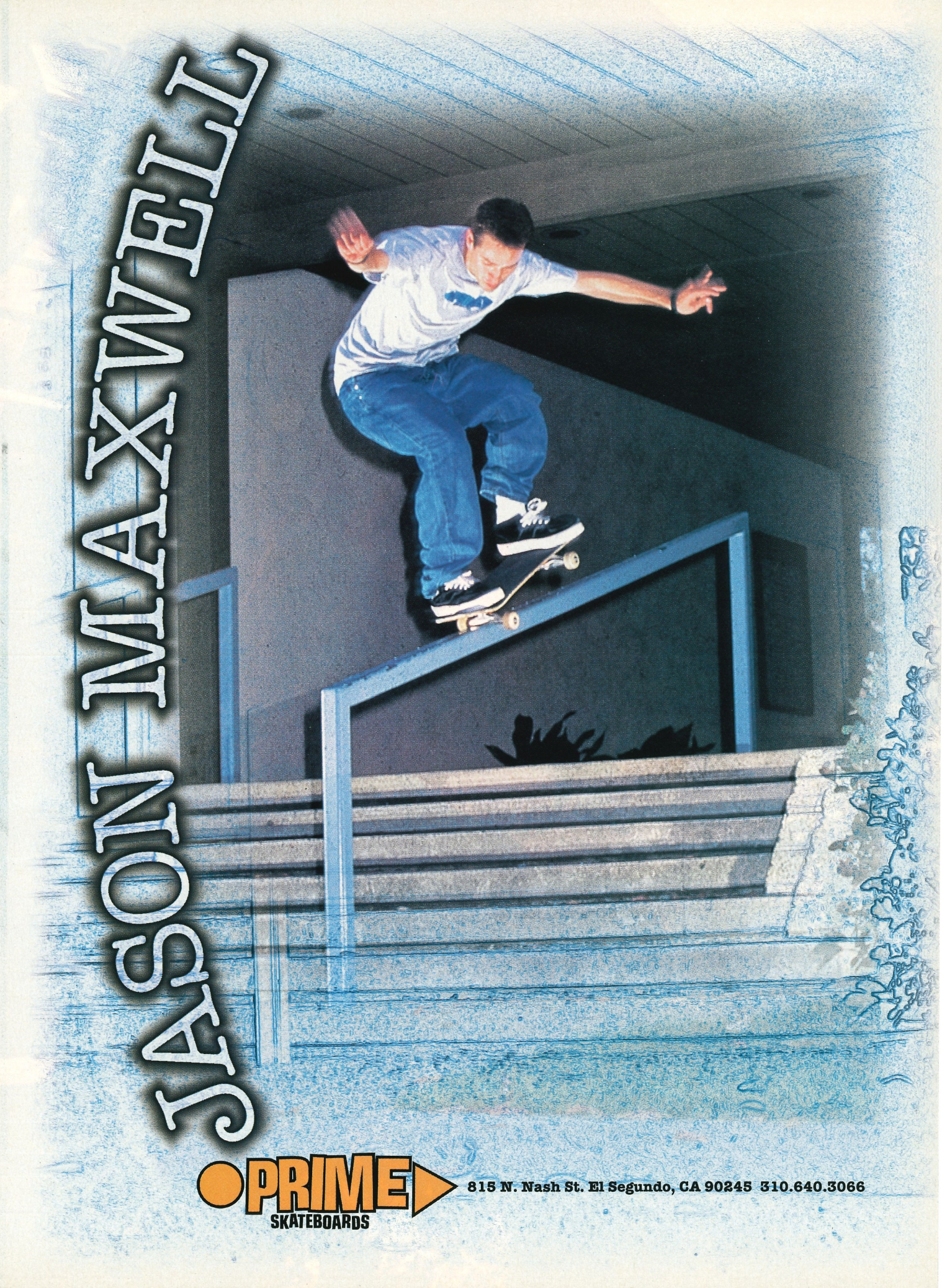
It's funny you should ask, Chris. Recently, at the Stairway To Heaven stair-jumping contest, both Kris and Jeremy made it to the finals. They tied at 21 stairs. Kris' tail snapped, but he rode away clean anyway.—M.J.

RIGHTEOUS INDIGNATION I was recently shuffling through the crap that fills my home when I unearthed a beautiful copy of the May '96 *TransWorld*. I read the Mandatory Information column for the first time ever (I generally skip the pages containing any form of text in search of pretty pictures). This is the first time that I have ever felt those powerful demons in the corners of my mind saying, "Write a letter."

Here goes: How could anyone be so stupid? If Mrs. Diane DeBernardo is so subhumanly dumb, I'm amazed that she could work her word processor to write that bitterly offensive article. I have been to D.C.; the place is rad. I've skated there a bit too—vandalism, my ass. There are a thousand things more destructive to society than skateboarding—if a kid is out on his board, then he can't be knocking over a 7-Eleven. And if she thinks that paving a city in smooth, pale concrete and filling it with slick, geometric marble units just begging to be skated will make that city beautiful, then I guess I can see how her severe mental retardation forced her to write such a short-sighted article.

Beautiful is when everyone can do what they want and not have to take other people's shit for it. I'm not about to let a bunch of motherf***ing cops tell me what I do isn't allowed. Thanks for yet again giving me a good reason to be pissed-off at people older than me.**—Jeff Mette, Chapel Hill, North Carolina**

CONTEST WINNERS Well, we've awarded two individuals who got all the correct answers on the I Know My Ass From A Smith Grind Contest. The thing that separated the winners from the losers was that on page 135 of *TWS* Volume 14, Number 7 (July 1996) Julien Stranger is doing a Smith grind in a Spitfire Wheels ad which was very hard to see on the California Skate Express ad, that it appeared in. I guess someone got their magnifying glass out and won. Unfortunately, we lost the winners names, but not before we could send them their prizes. Congratulations whoever you are.**—Ako**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The Jesus Lizard
Shot
Capitol Records

There is something to be understood about Jesus Lizard lead-singer David Yow: he doesn't give a f*** about anything. Or more appropriately—the only thing that he does care about is finding an opening on your body in which to shove his music deep enough to make your spine tingle.

The Jesus Lizard are responsible for a chilling new collection entitled *Shot*. The album is their Capitol debut, but they built up a following with their previous releases on Touch and Go, including *Scratch Acid*. They've grown in the past few years, due partly to their appearance on the Lollapalooza tour last year, but it hasn't killed the intense feeling in their music.

"Too Bad About the Fire" is creepy, especially with Yow building the intensity from its beginning. "Now and Then" shows the hardcore world Jesus Lizard can be tighter than most. One of the album's best track's seductive name speaks for itself—"Pervertedly Slow."

With a talented band like The Lizard, and a frontman like David Yow (who by the way is known for his habit of bear-hugging a member of his audience for an entire song), it's inevitable that they succeed in the crazy-music department. If your ears have been short on intense moments, and your back is a little sore, listen to *Shot* loud—you'll probably receive both an audio and spinal adjustment.

—Matt DeMello

Some Old Punk Stuff

It's been nearly twenty years since the British punk-rock scene exploded in the face of world music; two decades on and today's bands are still being influenced by all that early stuff. A lot of groups from that era gained some small fame, then fell to other outside pressures. Most of that old music has always been hard to get on vinyl; few albums were released, singles just became small collectors' items. Thank goodness for those nice people at Caroline who have just released a bunch of quality collections from The Members and also The Ruts. The best thing about these albums is that you get the finest tracks and some bonus singles thrown in for good measure.

The Members
Sound Of The Suburbs
Caroline

The Members were an Oxford outfit; Nicky Tesco's coarse voice was compared to the Clash's Joe Strummer's and Sham 69's Jimmy Pursey's, but the Members were far more tongue in cheek than most bands of that time. One of the first singles was "The Sound Of The Suburbs"; it went straight to the souls of the bored teenager (sounds familiar) with its real-life lyrics—for a year after that the band bordered on hitting the big time. The Members were the first punk band to ever incorporate reggae—often with strange results. About the time The Members started to hit it big in the late 70s, the ska scene in Britain got huge. Before long, Nicky Tesco and sing-along punk were no more.

The Ruts
Something That I Said
Caroline

By the end of the 70s, many people were disillusioned with the way punk was going. The Clash's ever-increasing popularity in the commercial music industry put their role into question. Sid was up for murder charges, ska was taking over, and the whole future was looking bleak.

One band that put things into perspective was The Ruts. The first single, "Babylon's Burning," echoed with an apathy that everyone was feeling. No doubt The Ruts were under the influence of reggae, a lot of the songs have that feel, but Malcom Owen sang from the gut, and you felt it in the heart. On this album there's some real rare stuff, including the final single, "West One (Shine On Me)." Tragically Malcom Owen popped his clogs not long after, and the Ruts (along with the spirit of '77) were laid to rest. There's much more to British punk music than The Clash and The Sex Pistols; take some sound advice and start searching through record stores for the stuff legends are made of.

—Skin

Chino XL
Here To Save You All
American

Is the world ready for a rhymer so relentless that he makes the hardest of Ice Cube's verses sound more laid back than Gangstarr's Guru? Seems like Chino XL (formerly in Art of Origin) has become hip-hop's Howard Stern, with George Stephanopolous' taste for the sound bite. His verbals pound like a Miami hurricane, packing so many punchlines (which he calls punch *rhymes*), so many clever disses of rap and movie superstars, so many sick metaphors, so much psychological dissection, that he'll either win you over with his gutsiness or just piss you off.

Take "No Complex," in which he casts aspersions on both his record company and Arsenio and Eddie Murphy's sexuality in the same sentence. In the next breath, he's comparing you to Bobby Brown and Whitney Houston's marriage—"one big joke." The formula hits again and again on the Ras Kass collaboration "Riiiot" and the hooky "Many Different Ways." On "What I Am," Chino dissects racial attitude in the way blacks and whites perceive his light skin. By "Kreep" he doesn't sound like any other rapper so much as Kurt Cobain, full of such loathing for himself and his ex-girl that you feel embarrassed for him and want to make sure his A&R guy has the sharp objects stashed away. Talk about putting your nuts on the line for the world to see.

Sure, Chino's got a God complex. At least he believes in something and has no qualms about skewering the really sacred cows, which is hard to say for far too many fools up on the microphone these days.—**DJ Zen**

Money Mark
Third Version E.P.
Mo Wax Recordings

Mark Ramos Nishita, better known as The Beastie Boys' Keyboard Money Mark—understands how less can be more. In this diminutive collection of mini-masterpieces, M.M. offers up ten teasers—something like the trailers that make you want to see an upcoming movie. It's all a preamble to the full-length solo album he'll release in '96 as a follow-up to '95's well-received *Mark's Keyboard Repair*.

Along the lines of "less is ..." solo really means solo here—no guest appearances by The Boys, no mystery vocalists or musicians sitting in—just a man and his machine. Opening track "Sometimes You Gotta Make It Alone (1996 version)" is simple and raw, just keyboard, voice, and cheesy synth drums. Money Mark's like the earnest one-man band playing at your sister's wedding—the songs are familiar, but not quite recognizable.

Most of *Third Version* is instrumental and somewhat improvisational: the breathy pipes and abrupt ending of "Revolt Of The Octopi"; a hint of "The Theme From *Shaft*" in the subtle, grooving "Slow Flames"; keyboards are set on funk guitar in "Hard Ass"; the soft, schmoove, and lovable "From The Beginning To The End." Latin beats meet funky jazz in "Function" (hear the Beastie™ lute in the background); it's reminiscent of classic Booker T. and the M.G.s, but looser, more relaxed. "The Grade" could have been the theme song from a 70s neighborhood-type sitcom—what sounds like a mouth humming on a wax-paper-covered comb buzzes along a very groovy, super-catchy tune.

If *Third Version E.P.* is just the bait set out to hook us on future Money Mark projects, it's working. Or as M.M. says on "Mark's Keyboard Repair": "You got a broken string on your electric piano, bring it down ... we got special sales every week." Be sure to pick up this sale item before placing your order for next week's special.

—Sharon Harrison

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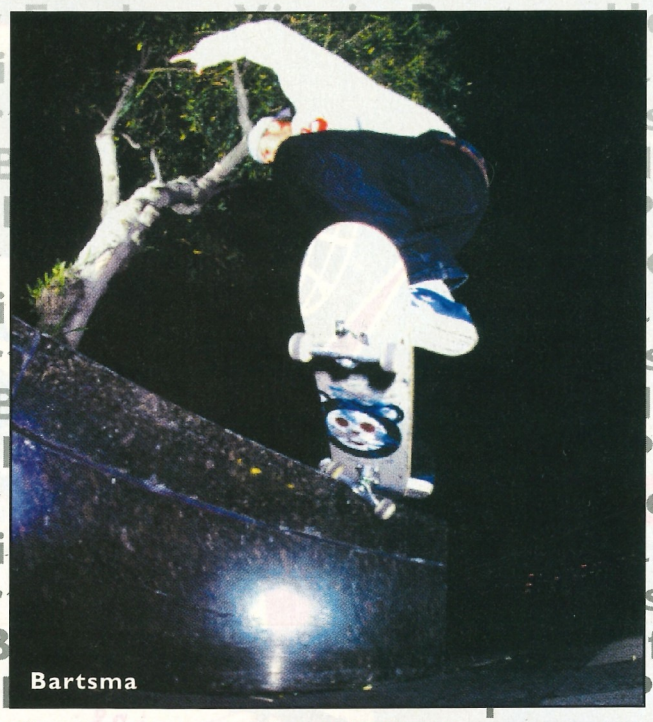
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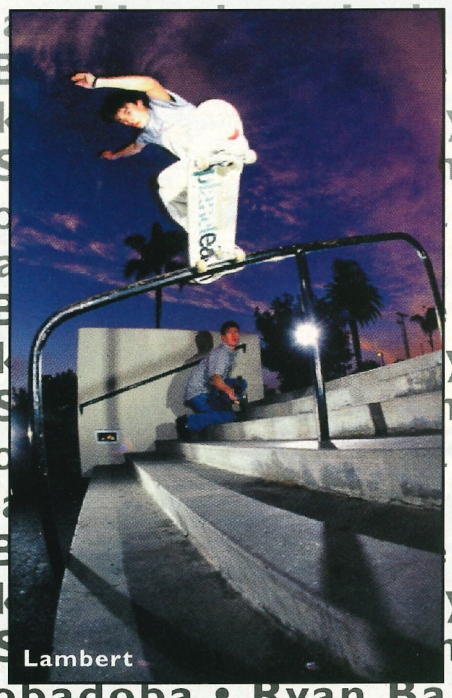
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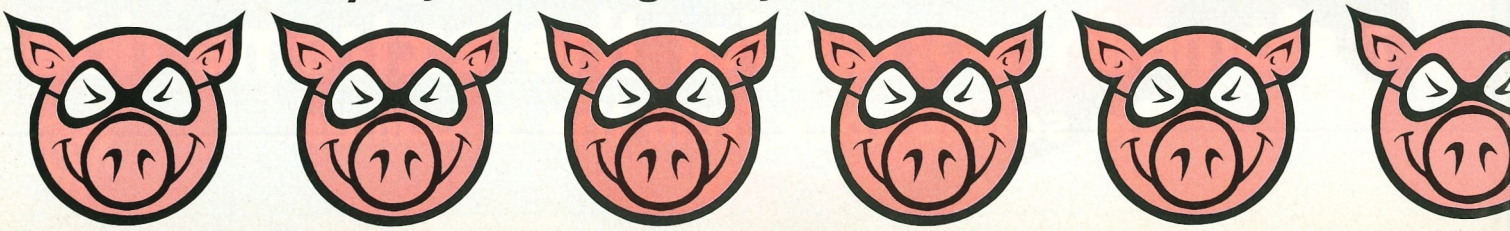

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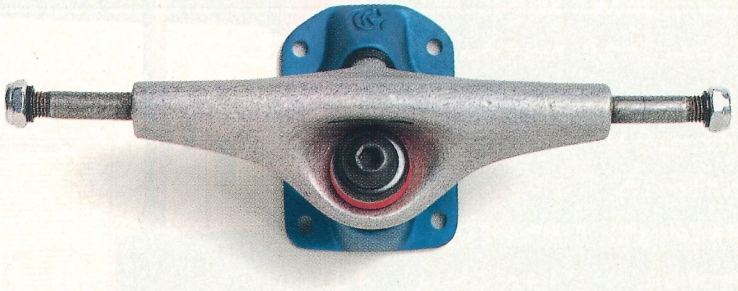

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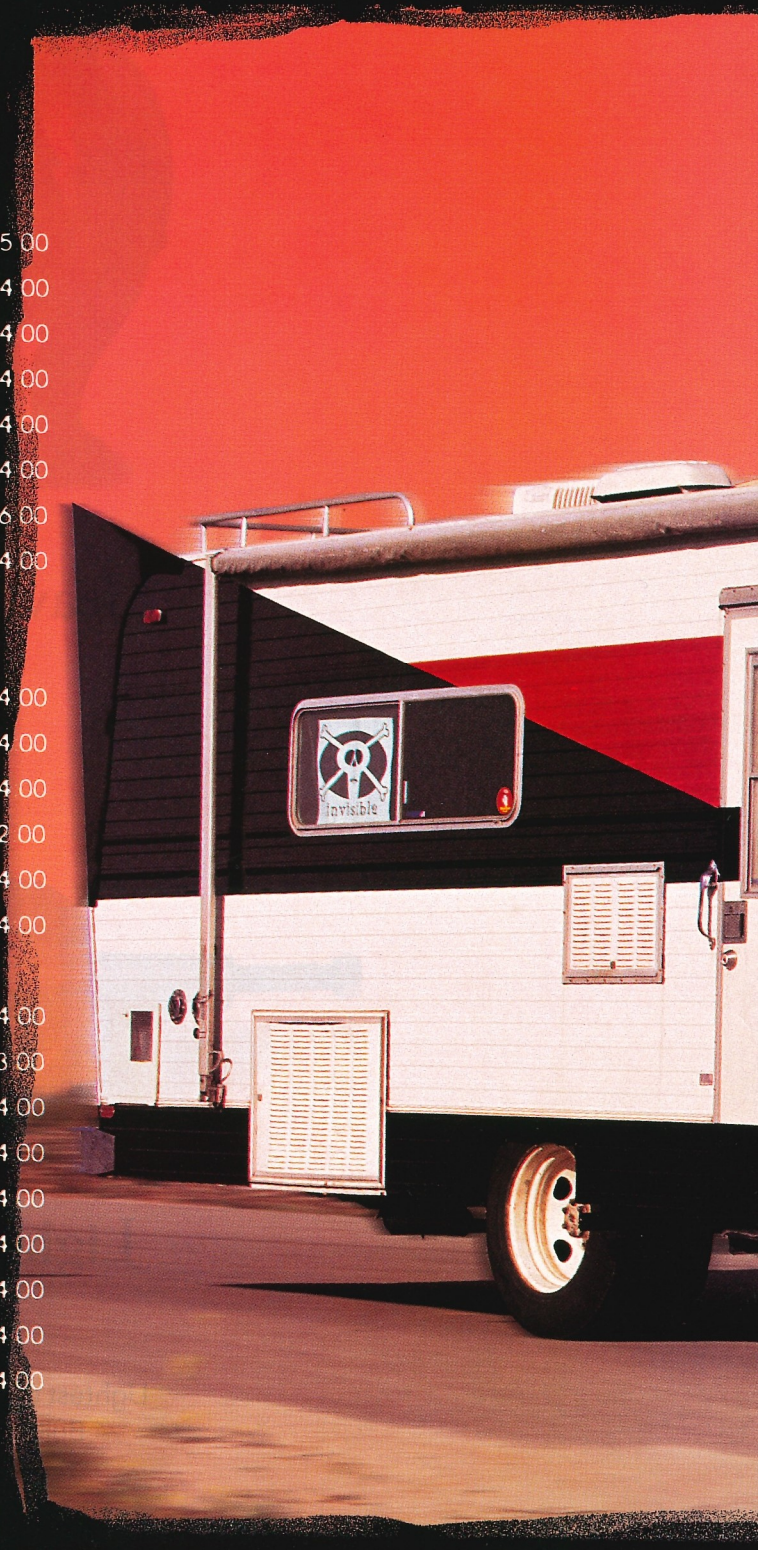

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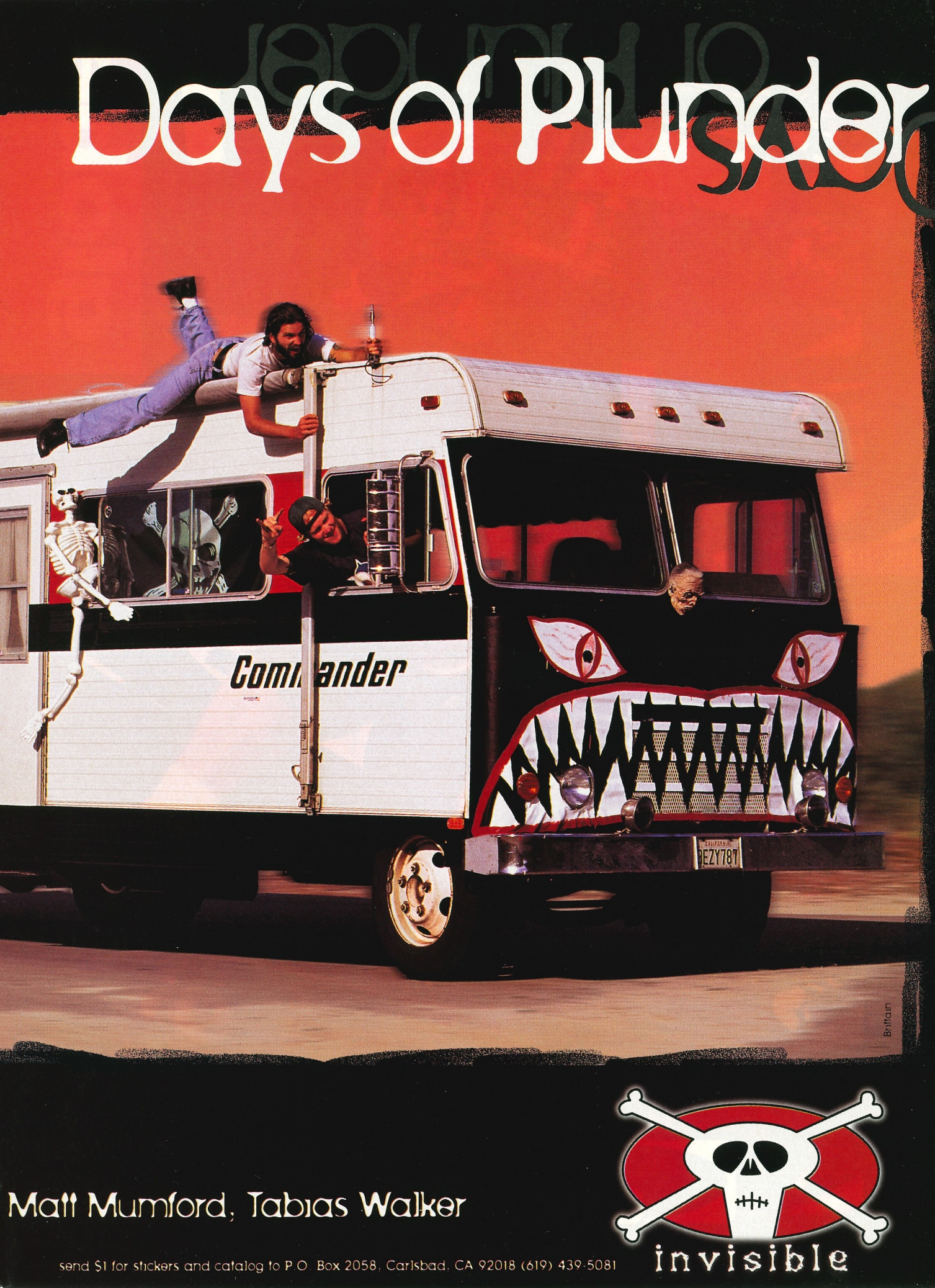

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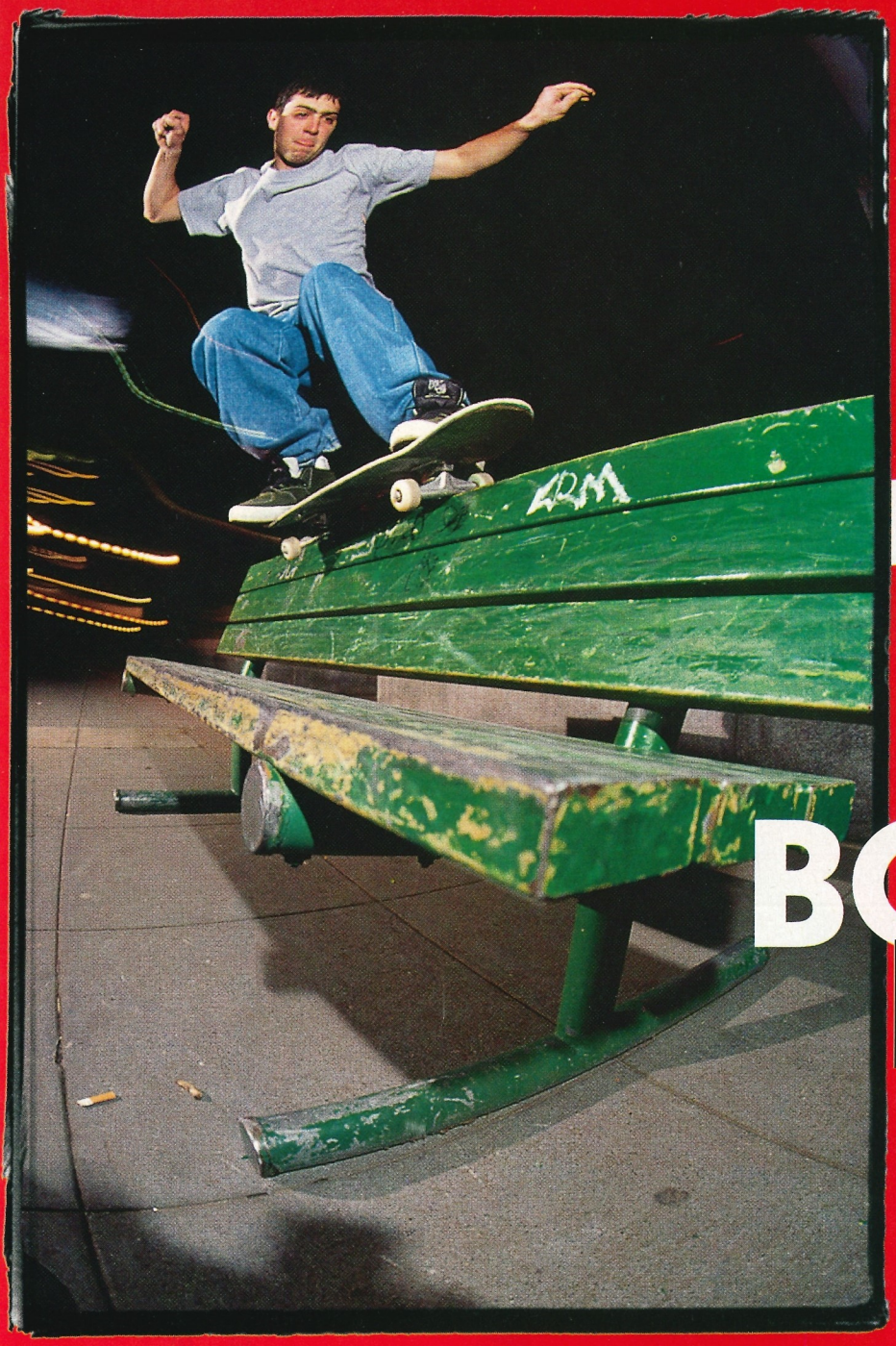

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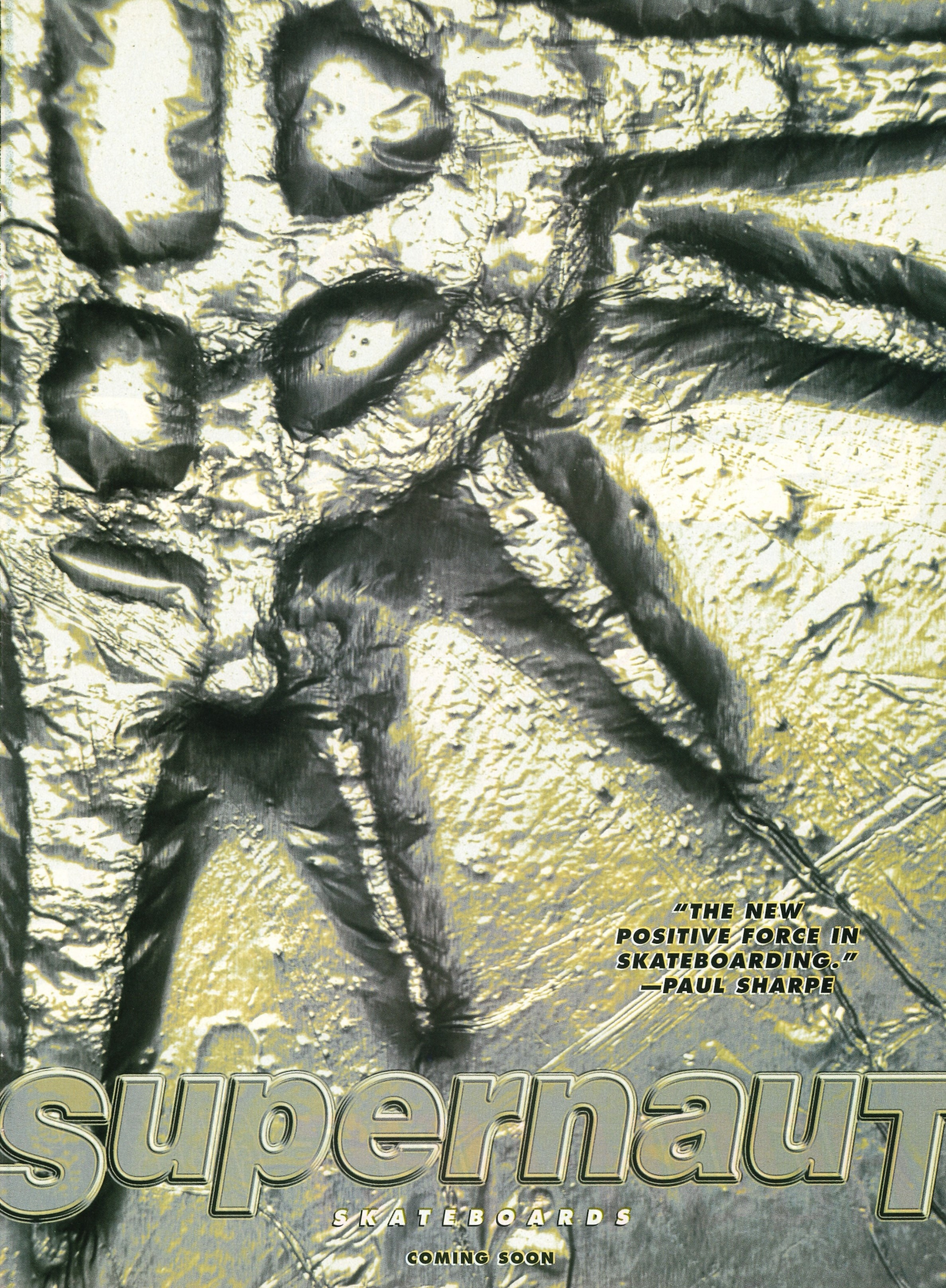
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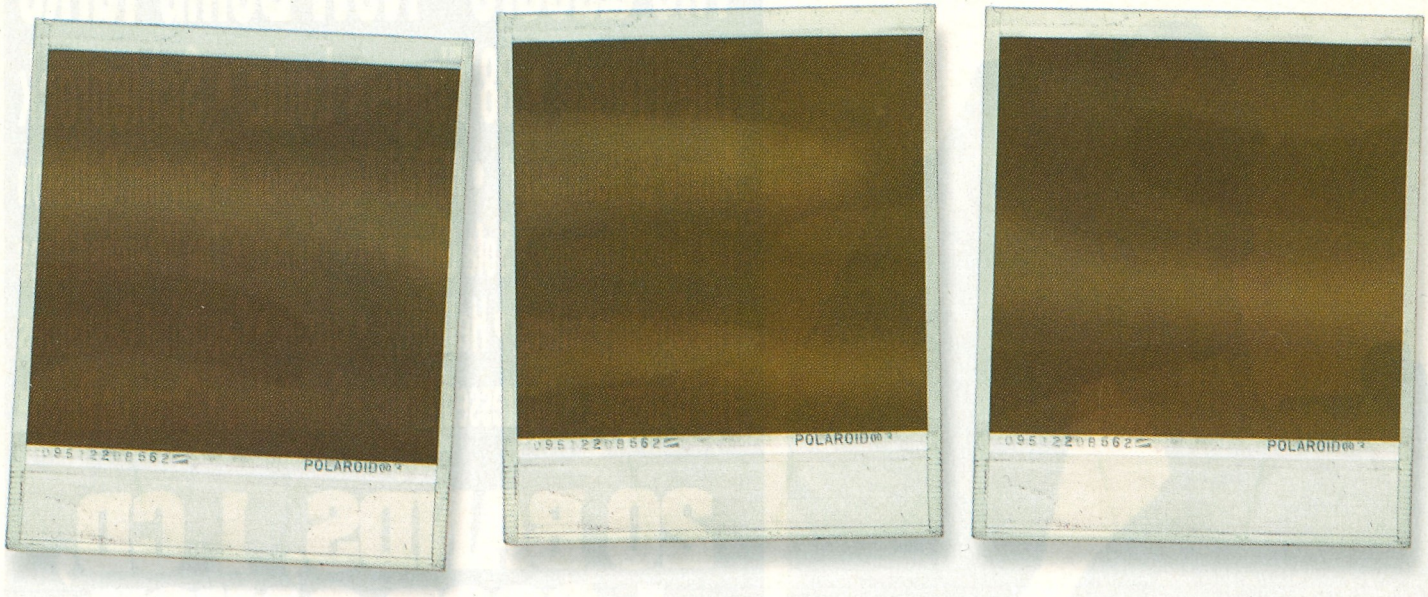

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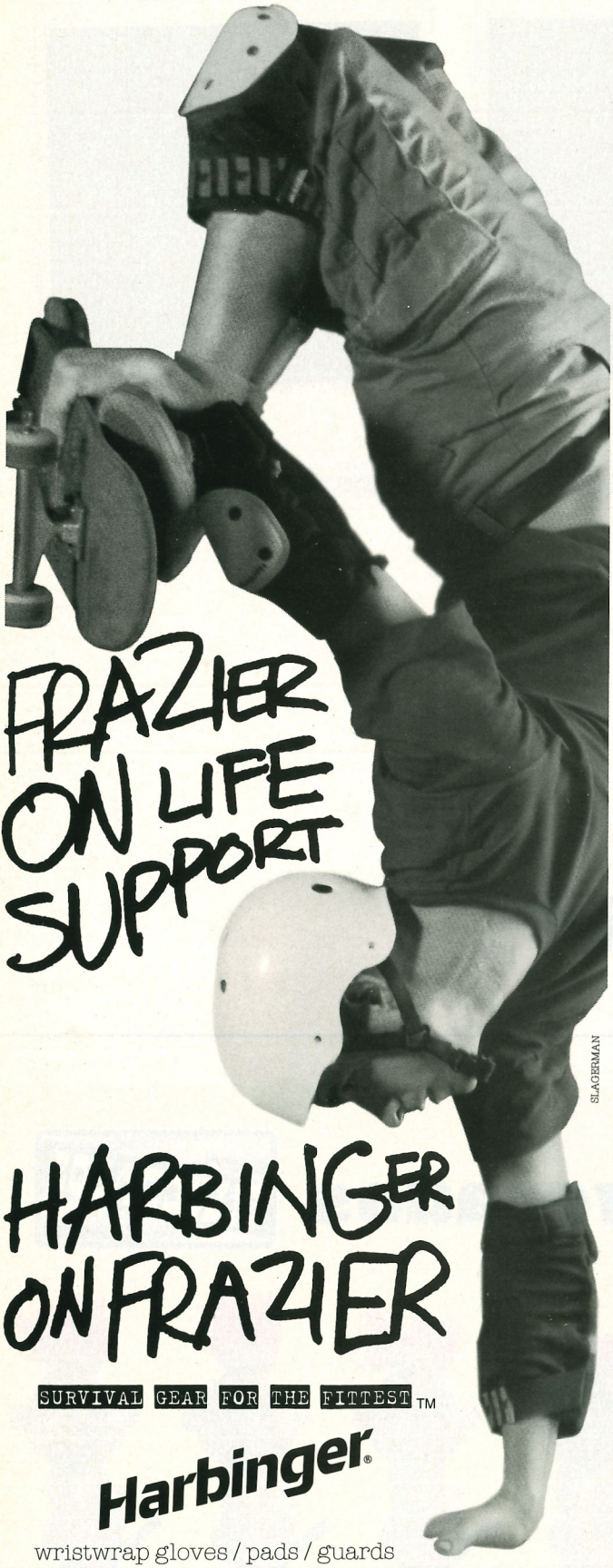

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MANDATORY ATORY INFORMATION MATION

Skate Video Rating Guide
★ = Bad.
★★ = Not bad. Not good.
★★★ = Good.
★★★★ = Worth watching way more than once.
★★★★★ = First Blind video.

Prime
5 ★★★

The Prime skateboard team had a major shake-up lately, which made me more interested than I might have been otherwise in their newest video, ***5***. What's different is that it's their first video production without **Kris Markovich**, who had always been the team's superstar-type and left earlier in the year to join the **Element** team. I mean, Prime had been synonymous with Kris, right? So, it's come time for the rest of the team to step up and fill some pretty big shoes.

Step up they did. **Jason Maxwell** keeps getting better and better. **Shin Okada** is good; he just needs to search out some new spots, which (in his defense) probably isn't too easy in Japan. **Quy Nguyen** disappointed me, but only because I know how amazing a skateboarder Quy is—even though he has some good stuff, I'd like to see him have a longer part (something he has yet to accomplish). **Mike Crum's** technical vert skating is some of the best in the world, and he lays down some heavy lines. The video also has a "friends" section that makes for a good trivia game: see if you can guess who each friend is.

When the star leaves or is unable to film for some reason, a member of the team must rise up and fill the shoes of the person whose shadow they've dwelled in. **Caine Gayle**, come on down! Well, come on down Caine did. Big, technical tricks, long lines, and fluid style prove that Caine was up for the challenge.

Caine won't ever be Kris, but then Kris will never be Caine. Go figure.**—J.P.**

Airwalk
Airwalk Skateboarding Video 1996 ★★★★

This summer **Airwalk** has released a nineteen-minute skateboard promo video. Yep, promo, you heard me right—promo is Latin for "free." The only question is how to get a hold of the little monster.

Shralping in the video are: **Tony Hawk**, **Kanten Russell**, **Wade Speyer**, **Steve Berra**, **Tom Boyle**, **Jason Carney**, **Geoff Rowley**, **Mike Frazier**, **Andrew Reynolds**, **Tom Knox**, **Bucky Lasek**, **Brian Howard**, **Jesse Paez**, and about two-dozen others. The most outstanding aspect of this video is that **Jamie Moseberg** was in charge of it, and that means excellent filming, amazing film quality, great editing, a lot of slow-motion, and an overall consistently good look to the video.

Like I said, getting a hold of this may be tough, but try hard, it's worth it. I'll give you a little head start: 1-800-677-1545. But if they ask where you got this number, leave me out of it.**—Joël**

Scarecrow
Scarecrow, the movie ★★★

The following are notes I took while watching ***Scarecrow, the movie***:

—Dorian Tucker's part, basic, but fun.

—Old horror movie clips in between people's parts.

—**Barker Barrett** has good, big-guy style. All-purpose skateboarder, including hill-bombing, mini-ramp, wallrides, etc.

—**Ben Horton** has a trippy style.

—A lot of footage of places I haven't seen. Refreshing.

—**Scarecrow Wheel Co.** section: **Josh Kasper**, a kid from San Diego who rides for Blind 360 flipped the Carlsbad High gap. **J.J. Rogers**, not at his best. **Tony Cox**, half-ass part, sorry Tony. I figure TC didn't have much time to film or something.

—**Crazy Eddie Nemeth**. What the f***!? Eddie must love Scarecrow because he's killing himself for them. Reminds me of Nick Foster for some reason.

—**Thom Hornung** seems to be the most technical skater on the team, although that's not really this team's style. Tom is on the rebound from badass knee surgery, the kind where they saw your kneecap off.

—Overall the filming is decent. Maybe five on a scale of ten.

—No one seems to be super-technical, but they go fast and have fun.

—**Jason Adams** is rad. He's the leader of skating things that look unskateable, and he's nice to me.

—Produced by **Russ Pope**.

—Music by **Sebadoh**, **Fang**, **Adolescents**, **Misfits**, **Patsy Cline**, **ACDC**, **Ape Face**, and **The Mummies**.

—A really good first try—but who am I to say?

—Joel

Cold Sweat ★★★

They say **the devil** invented auto-exposure. ***Cold Sweat*** is new skate video filmed and edited by Daryl Grogan, who used to make Acme's videos. It's filmed completely on 8mm film stock and tends to be grainy and dark at times, but aside from that, there is some quite good skateboarding contained within.

Cold Sweat stars: **Chet Thomas**, **Donny Barley**, **Tom Boyle**, **Ronnie Creager**, **Tony Hawk**, **Tom Penny**, **Chad Fernandez**, **Rune Glifberg**, **Jeremy Wray**, **Omar Hassan**, **Mike Judd**, **Ed Templeton**, and a lot more where they came from. There is also footage from the **1995 Battle of the Bay** and the **1995 Hard Rock Cafe World Championships**.

Worth seeing. To get a copy, write to: *Cold Sweat*, P.O. Box 26844, Santa Ana, California 92799.**—J.P.**

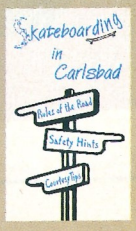
Not That Much To Declare

Coming into Los Angeles International Airport seems no easy task these days, especially if you're a fugitive Australian like **Invisible** guy **Matt Mumford,** who made it into the United States this time by the skin of his teeth. Having a previous stamp in your passport proving that you've been here before usually causes immigration officials to get as nervous as New Zealand sheep—try coming in with a mini-stamp collection and they'll come down on you hard. Matt found that out the hard way. The bewildered Australian had to take an oath in front of the flag stating that he would kindly leave when his time was up. Thankfully, they bought it, and Mums is back (for a least six months). He's now riding for **Etnies**, also.

RUNE GLIFBERG FINDS A CHAMPAGNE SUPERNOVA IN THE SKY.

Flip Hostel Gone

It's not exactly the biggest of shocks, but all the skaters staying at the **Flip** house in Huntington Beach, California have been evicted. It seemed that every traveling European skater has taken refuge there at one time or another—in fact, one night there were seventeen under one roof, which might be some kind of tourism record. **Rune Glifberg's** taste in Euro-pop didn't help much, either. **Chad Muska** also said good-bye to his home in Huntington Beach and started the free life of a drifter.



Flyers For The Cause

Everyone is subjected to hassle from cops, it's become a daily routine for the American skater. **Police in Carlsbad** have taken it one step further: not only can you expect to be a cool 130 dollars poorer if you're found skateboarding in the downtown area, but there's now a little bonus flyer that the cop hands you along with your ticket and his **shit-eating grin** that will show you where you can and cannot skate—not to mention some quality safety tips. On a related note, another cyclist was killed in mid April in Carlsbad, but thankfully they were wearing a safety-helmet. Priorities? Anyone?

Photobin

Cloth, instead of paper, has been the new medium for some of **Tobin Yelland's**

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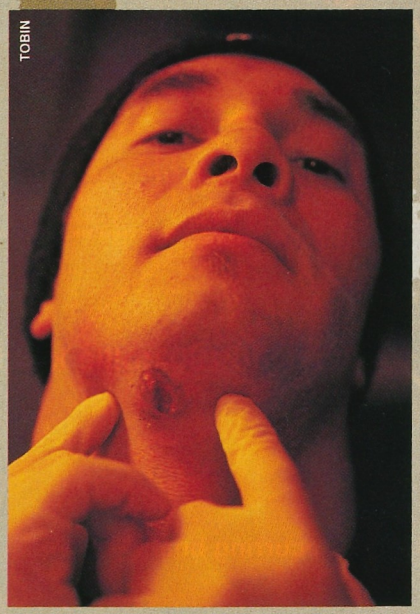
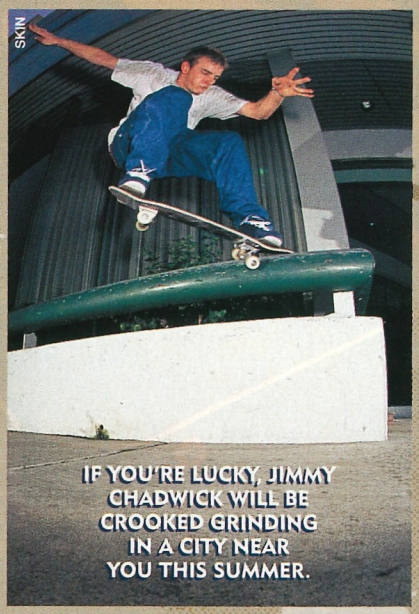


EX-SAN FRANCISCO COP TURNED REAL TEAM MANAGER MICKE REYES WAS INJURED RECENTLY WHEN TRYING TO APPREHEND A ROWDY M80.

photography. His prints are appearing on T-shirts in some of San Francisco's better skate shops—**Mark Gonzales**, **Julien Stranger**, and **Micke Reyes** are just a few of the subjects on display. To get your own shirt, call **Red Ink at (415) 558-8313**

The National Lampoon Summer Tour '96

What started off as an idea in **Jason Searcy** and **James Riff's** head has snowballed into the biggest collection of skaters ever to tour under one van's cargo rack. Be on the lookout for The National Lampoon Tour—going on from June 18th through August 1st.



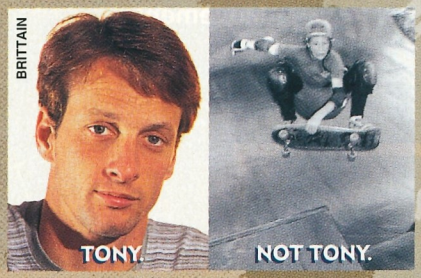
Premier, **Rhythm**, **Planet Earth**, **Alien Workshop**, **Platinum**, and **Treefort** are all involved and will be sending riders. The tour is split into two parts, but ten pros will be the minimum at each demo, and at some point you will be able to see: **Bill Weiss**, **Rob Dyrdek**, **Joey Bast**, **James Riff**, **Jeff Taylor**, **Thomas Morgan**, **Bo Turner**, **Justin Bokma**, **Jerry Fowler**, **Richard Angelides**, **Jason King**, **Jeremy DeGlopper**, **Jimmy Chadwick,** and **Dennis Bellew**. A tour manager has yet to be hired. More details can be obtained from skate shops, and **Covered Wagon** at (619) 458-1919.

News Of Earth-Shattering Consequence

Steve Saiz has now quit his job at **Shaft** and gone forward to form a new company called **Nation**. **Rob Gonzalez**, **Jason Rothmeyer**, and **Steffan Attardo** will be the team. **Kanten Russell** is now riding for **Individual Clothing**.

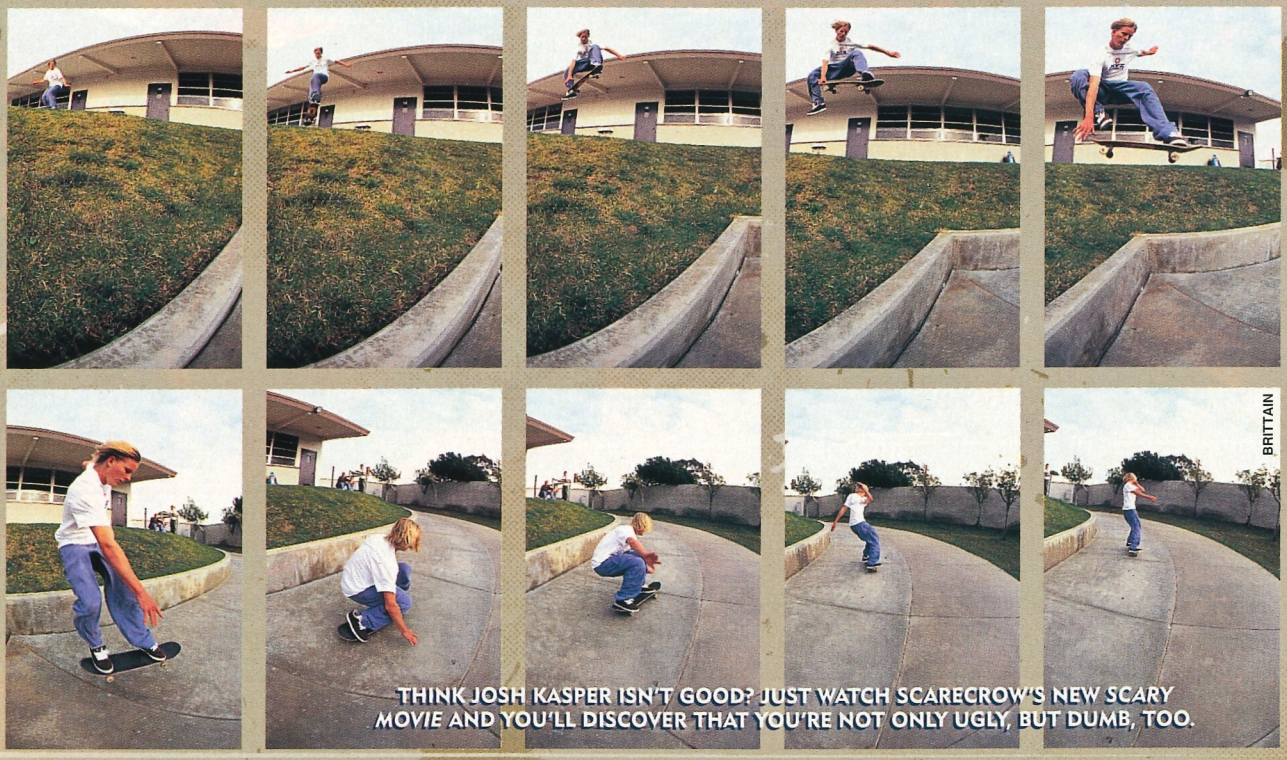
One Arm Two Knees Not Moving

Not only is **Vinnie Ponte** without a sponsor, he's also got a broken arm. It never rains, just pours. Two more street skaters have recently gone under the knife, proving once and for all that vert guys aren't the only ones who need to worry about their knees—here's to some speedy recoveries for **Jerry Fowler** and **Omar Hassan**.



It's Not Tony Hawk

Two issues ago we held a photo competition (*TWS* 14#7); it was basic, you guess the skater and we send the lucky winner a bunch of free stuff. Hundreds of letters have been coming in, but you're all way, way off the mark. That Powell board he's riding has got you barking up the wrong tree—in other words **it's not Tony Hawk**. It's also not Danny Way or Lance Mountain (some genius even put Steve Caballero). Here's a clue to speed this thing up: the skater in the photo is not from the U.S.A. The offer is still open, enter as many times as you like, but keep in mind that each guess has to be mailed on its own (don't just send in a list of skateboarders). Keep those answers coming.



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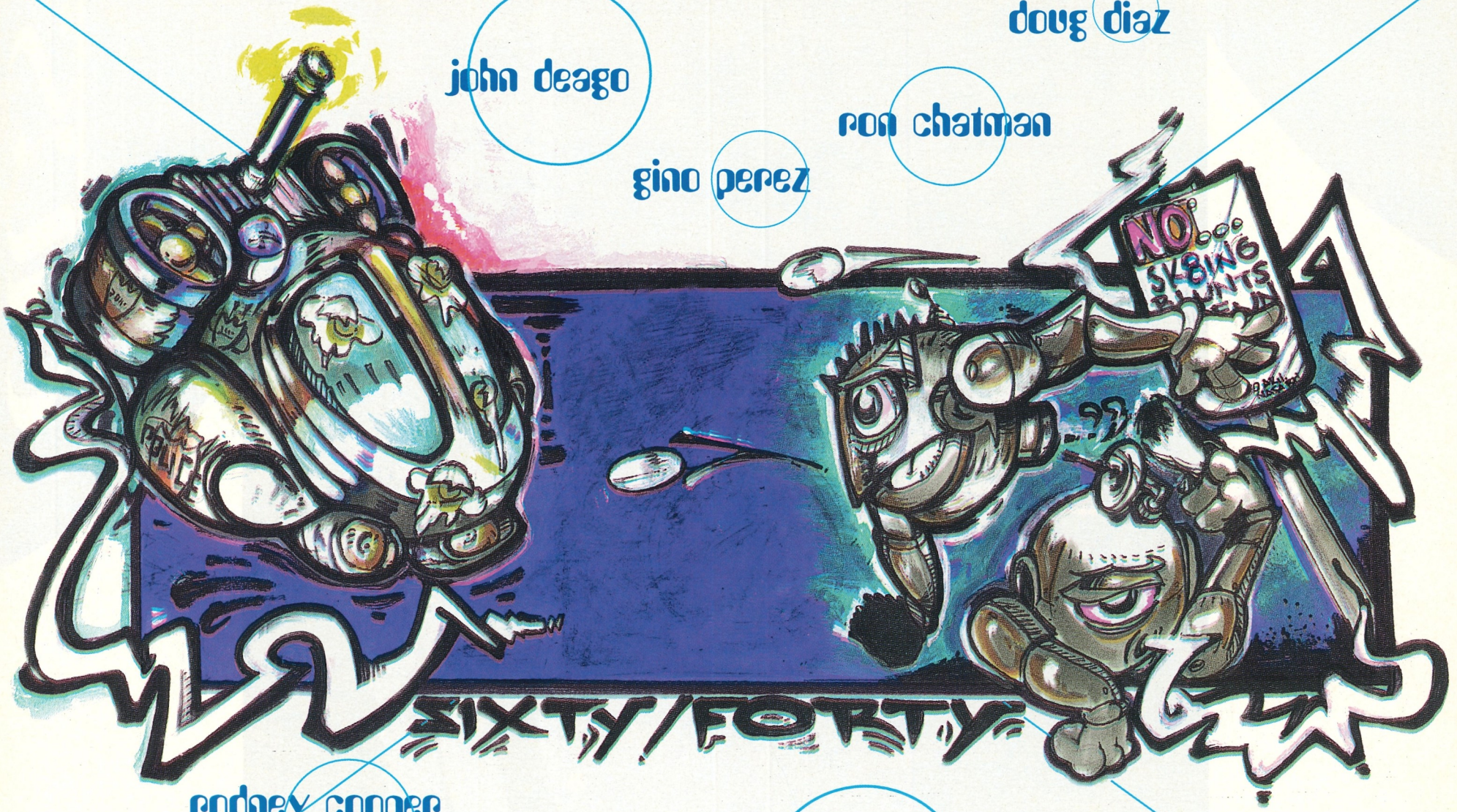

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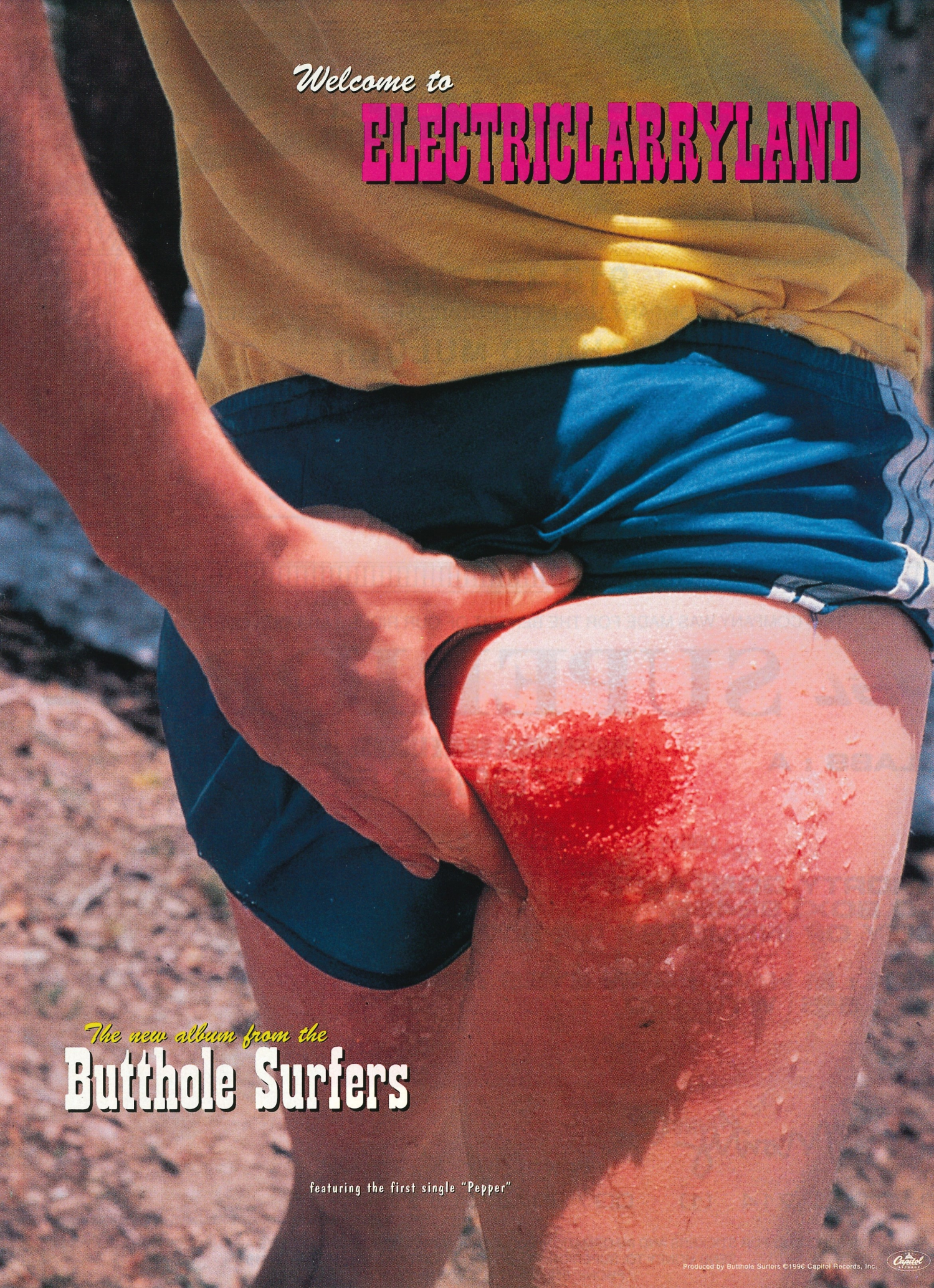
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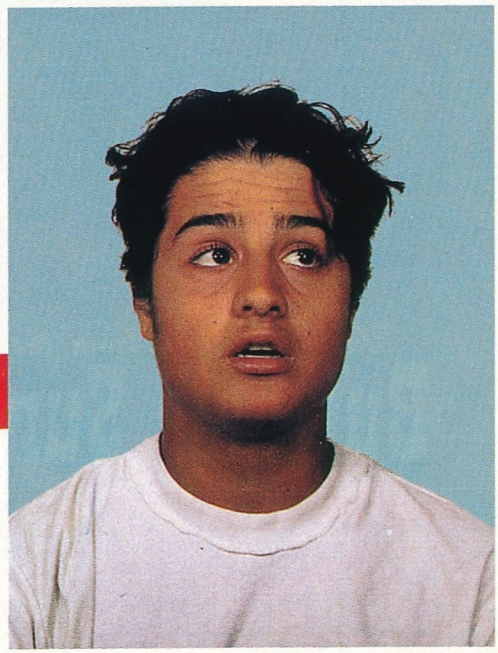

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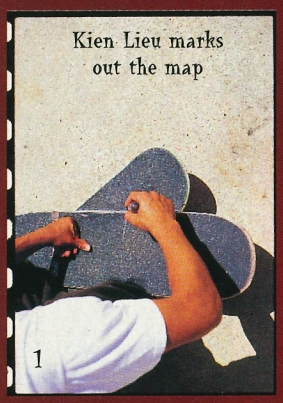
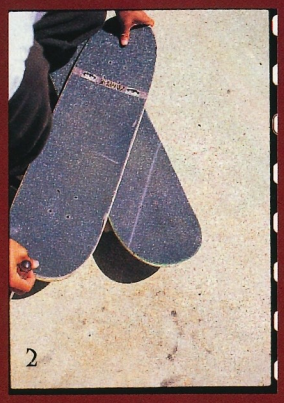
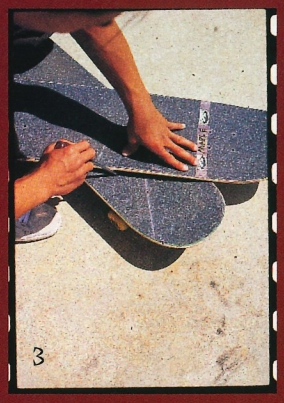
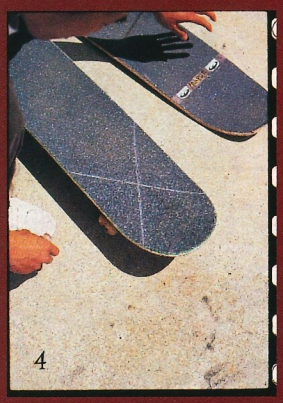
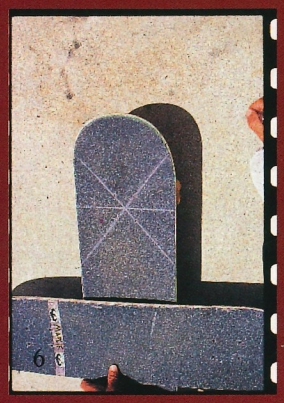
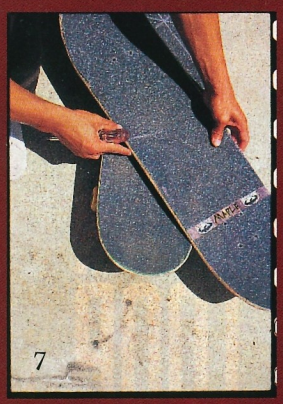


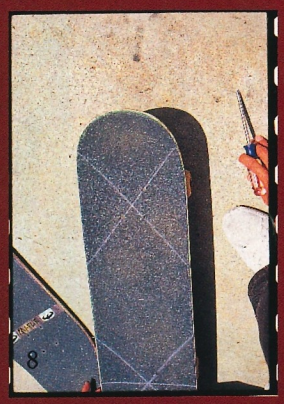


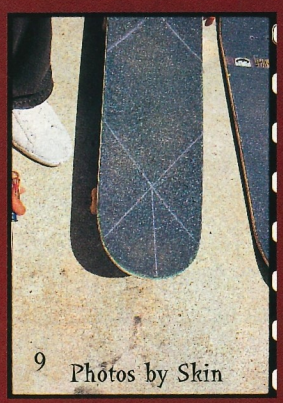












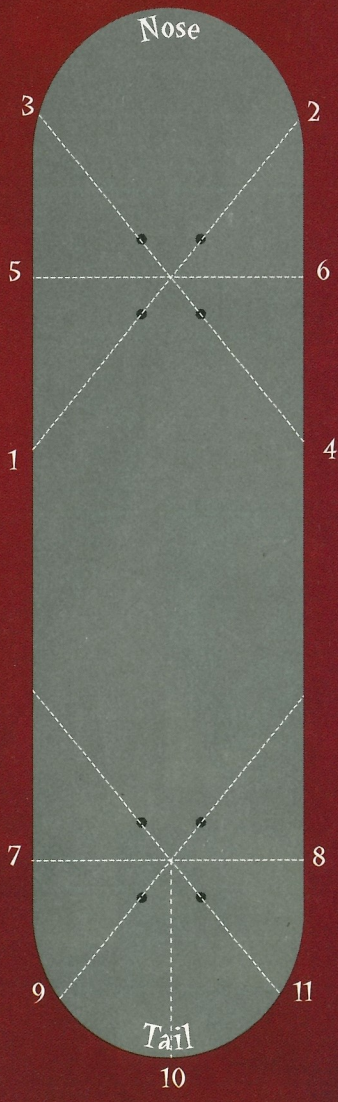
Marking the board.

1. Get a screwdriver and a straight edge—another board works perfectly (or any object with a straight, solid edge).
2. Mark two lines diagonally through the bolts of your board's nose. Their intersection point should be exactly in the center of your four front bolts.
3. Through the intersection of the diagonals, mark a horizontal line from rail to rail.
4. Do exactly the same with the tail, except also include a line from the intersection of the two diagonal tail lines, and extend it vertically so that it travels through the end of the tail.

Note: These lines are for reference only. You don't need to dig a trench through your grip, just lightly make straight lines.

Since we began Starting Point, requests for the kickflip have been flooding in—if you decided to bear with us and patiently waited, learning each trick in succession, you're on your way to fame. As a reward for your patience this month we have Kien Lieu explaining the trick you all want to learn: the kickflip.

Before we go any further, carefully look at the photographs of the board and the way it's been marked—the lines are a basic guide for foot placement and direction. These lines point the way in which your feet should go. The one drawn here is for goofy-footed skaters (right foot forward), if you skate regular-footed then everything is just opposite, i.e., kick left foot to left as opposed to right foot to the right. In future issues, we'll be referring back to these guidelines on the board to help you with the rest of the flip tricks.



Learn how to do the kickflip on page 70.

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Starting Point

Continued from page 64.

Kickflip

by Kien Lieu Photos by Skin

The Kickflip

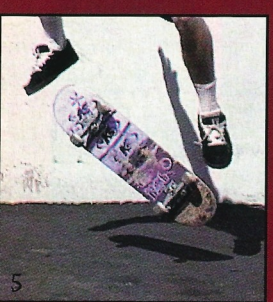
1. A good way to learn is by setting your board in a crack, or something that will hold your board still in one spot (carpet works well).
2. Put your back foot on the tail as if you were going to do an ollie. Make it so the ball of your back foot is over the line extending through the end of the tail (10).
3. Place the ball of your front foot just behind the line that runs horizontally between the front bolts (5 to 6), across the board. To make flipping easier, make sure the ball of your foot is near the center of the deck.
4. Pop the tail like you're doing an ollie, and almost immediately kick your front foot forward and out, following the diagonal line you've drawn (1 to 2).
5. Be patient, and let the board rotate fully.

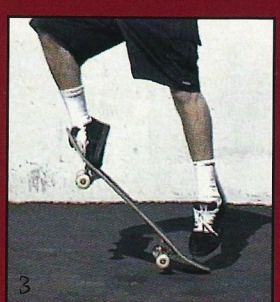
6. You need to catch the kickflip with your back foot. There's no easy way around this—just keep practicing.
7. Land like you would an ollie, with your knees bent to help regain balance.
8. After making a kickflip in a stationary position, try it rolling at a speed that feels comfortable. The faster you're going, the further you'll travel during your kickflip. It's called physics.

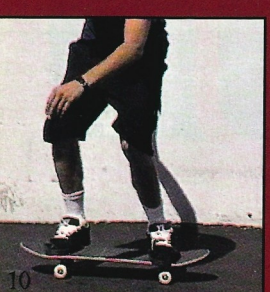
Some Advice:

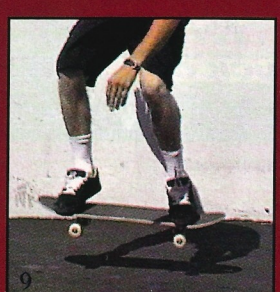
Learning kickflips can be frustrating, to say the least. It will take time and effort, and you need to keep practicing until you can do them with speed. If you're having a lot of trouble, try landing with one foot on the board and one off, then bring that straggler up to speed. Commit.

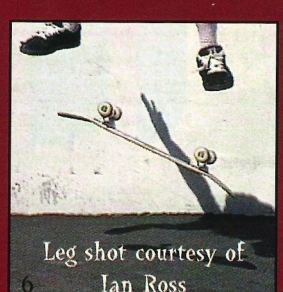
by Kien Lieu











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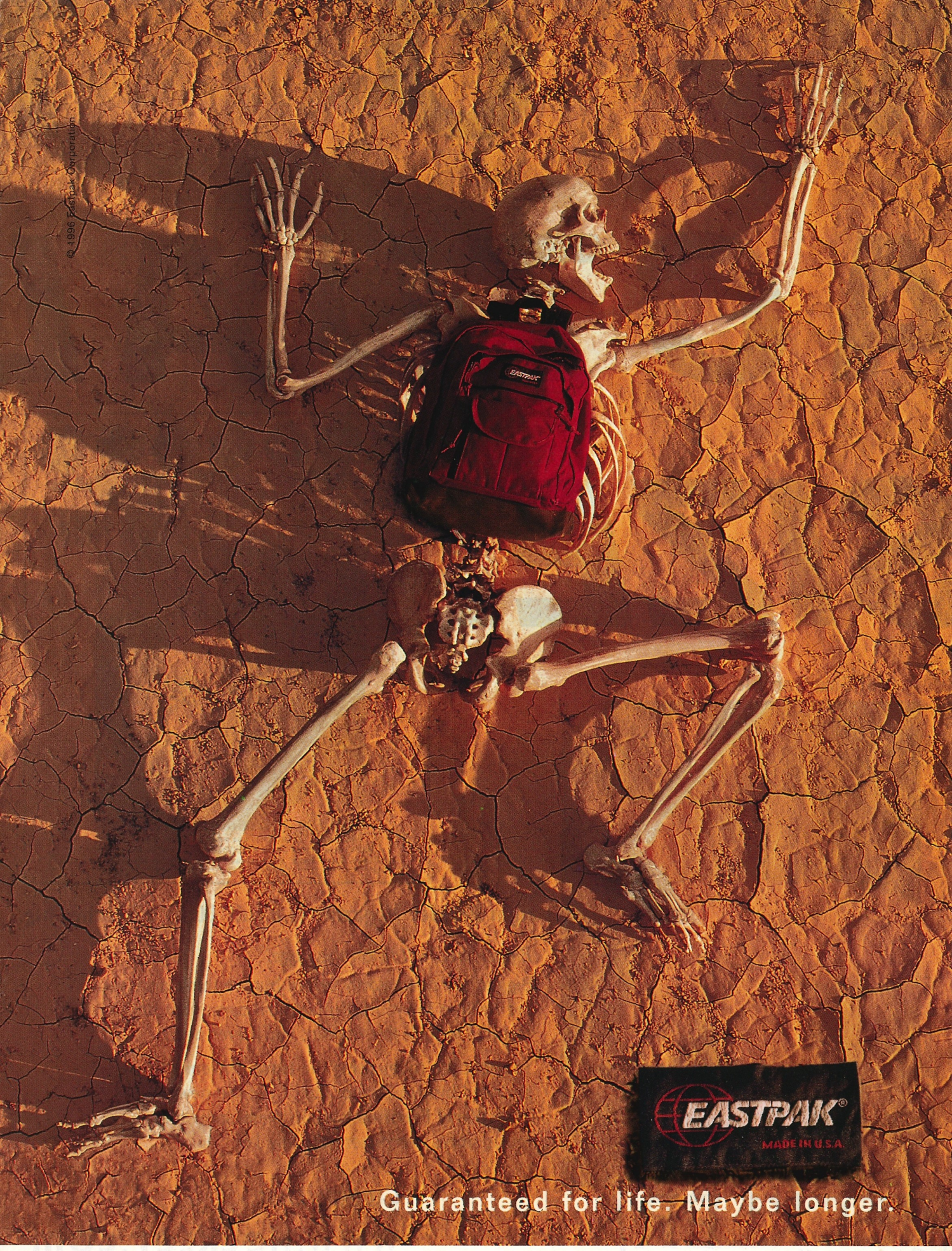

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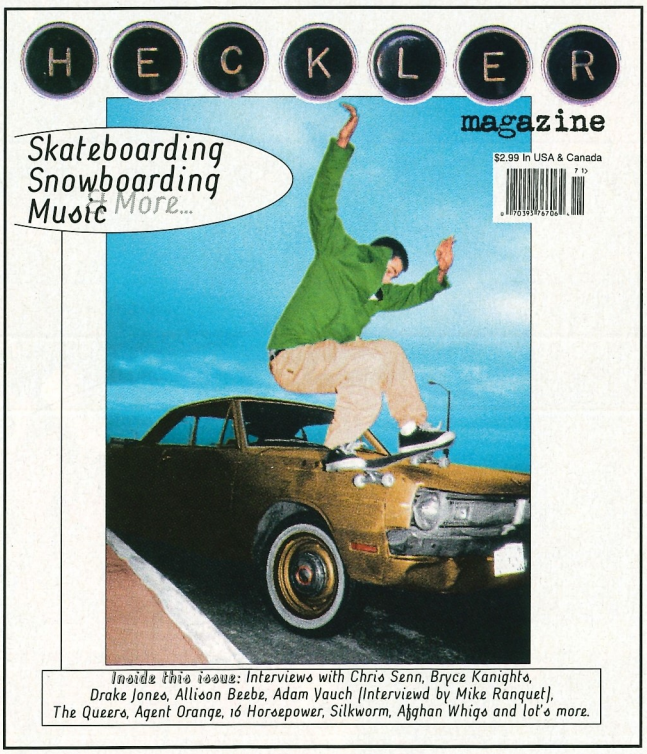

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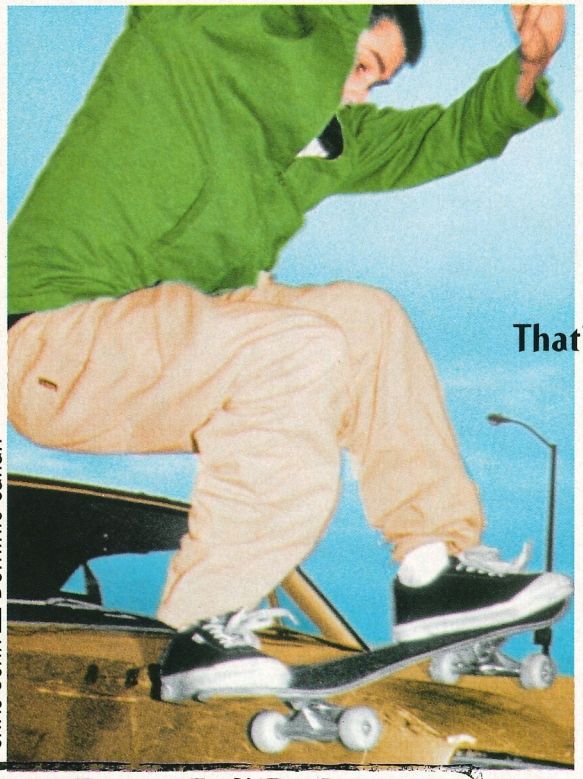

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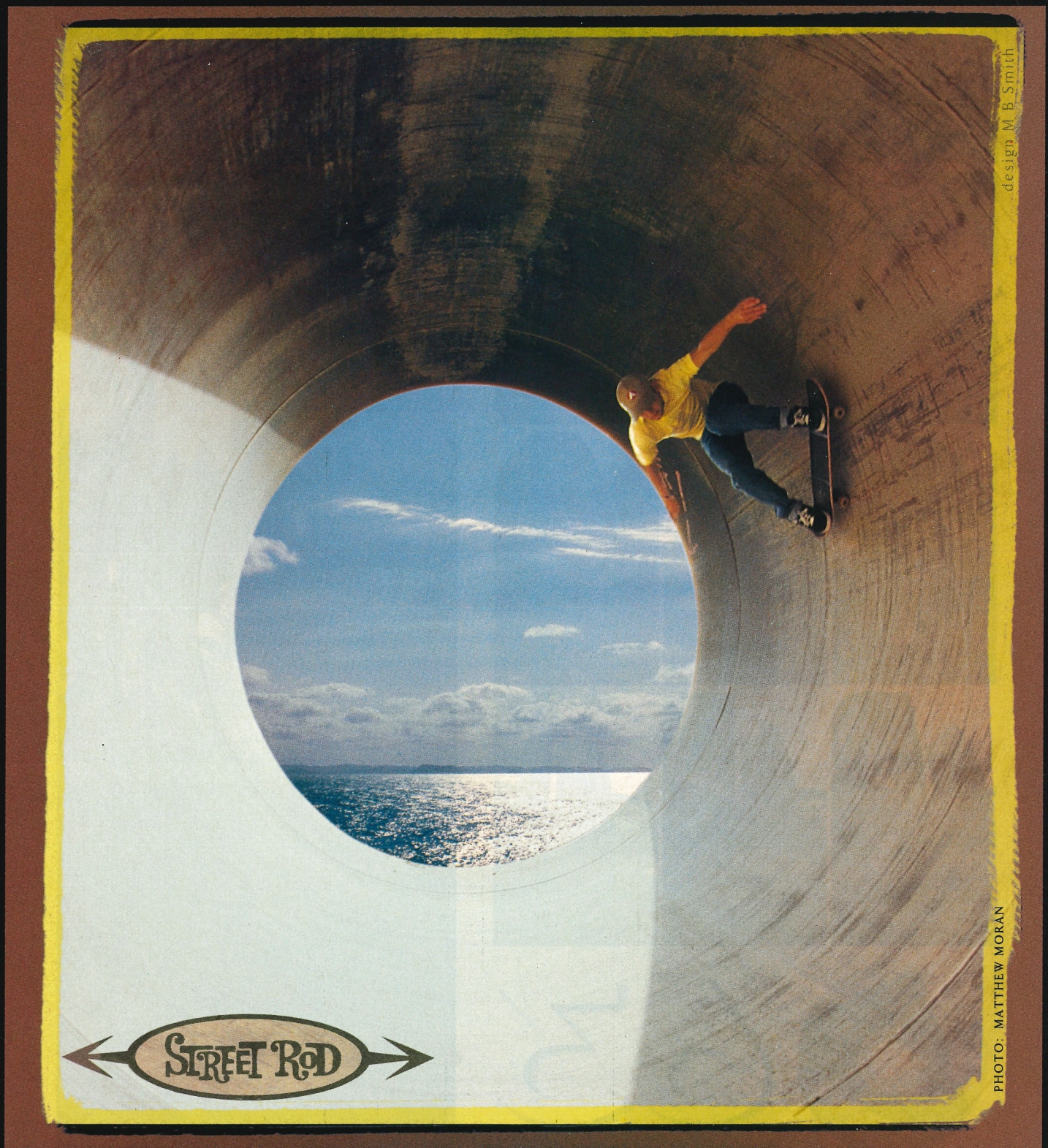

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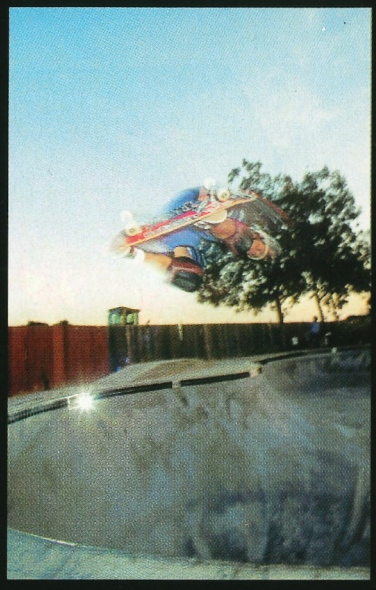

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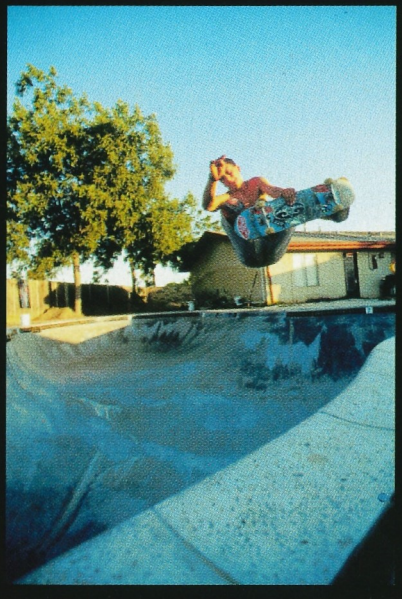

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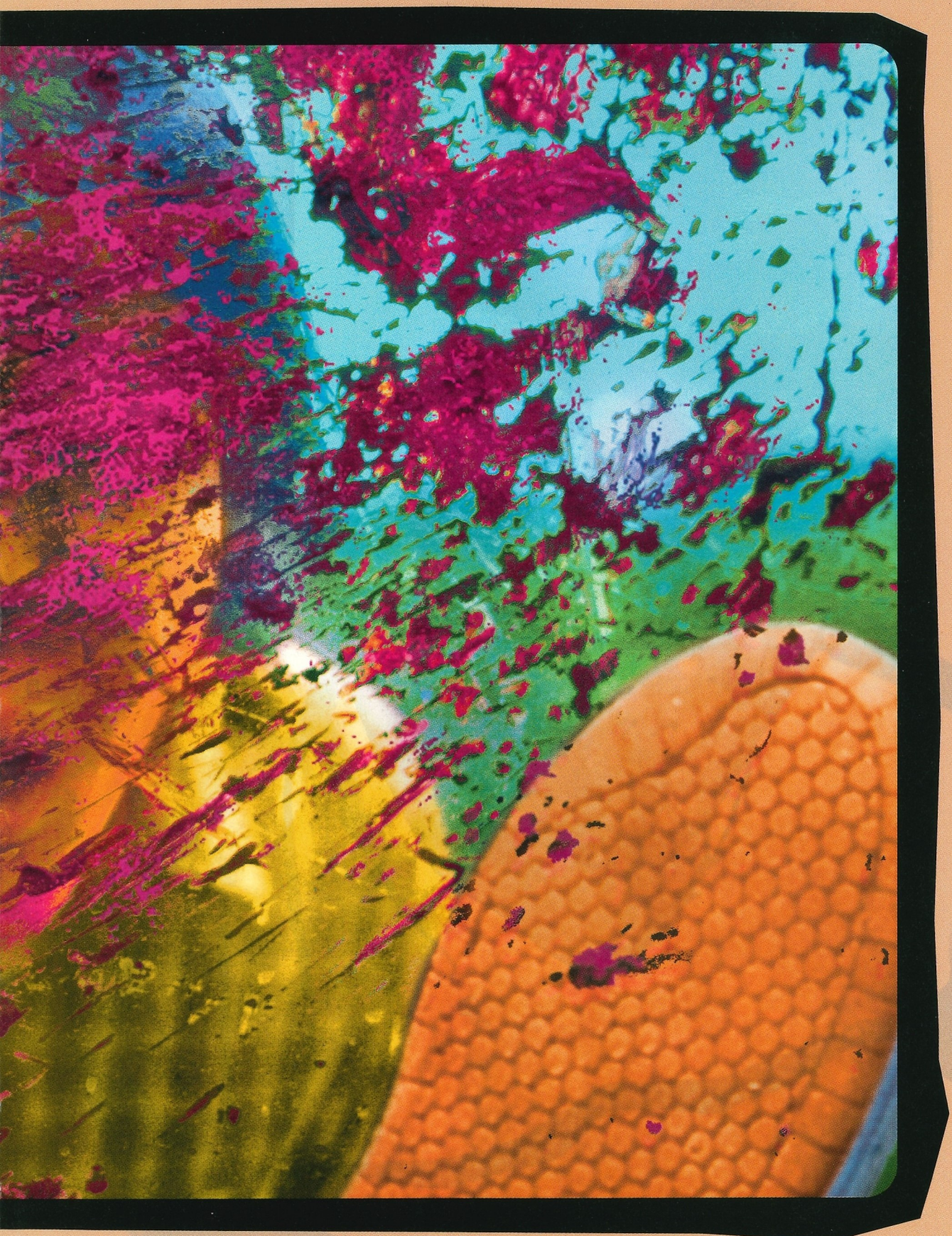
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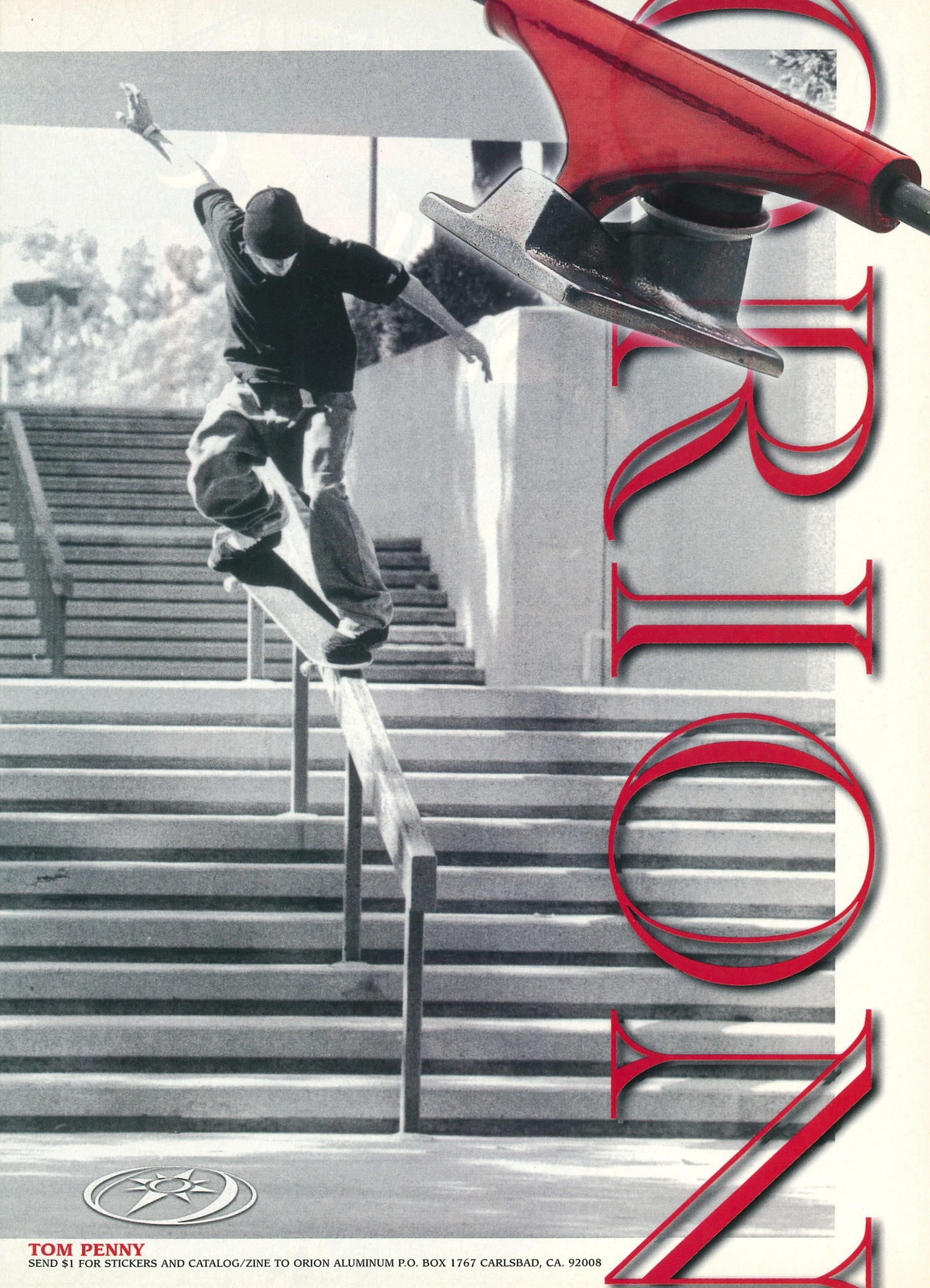

TOM PENNY

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"I'm not the night-shift manager at El Pollo Loco."

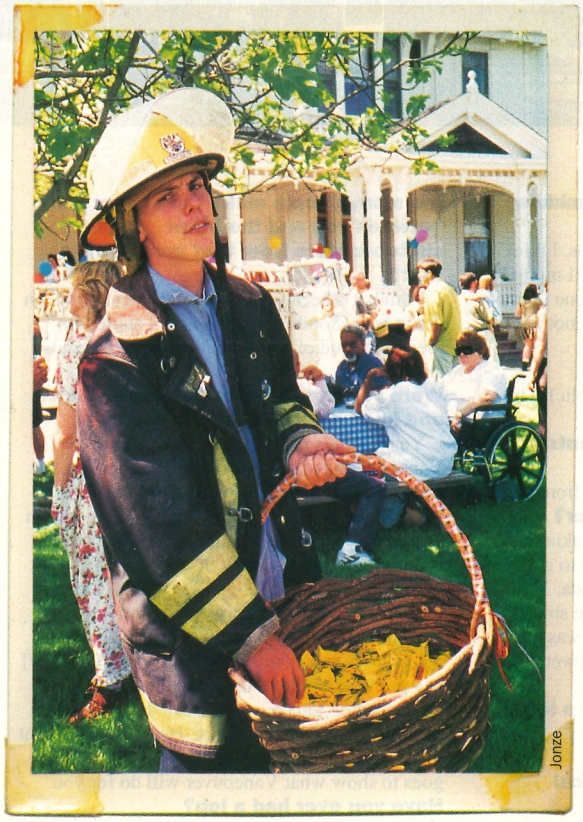
the Pro Spotlight:

You are not Rick Howard—not this one, anyway. There's no way you could have even made something like him up. Of course, his ankles, knees, and various other joints move just like yours. It's obvious that his heart works normally and is in the right place—supplying an ample flow of juice to all his extremities—just like yours. It's clearly evident, too, that his skeleton is not out of the ordinary, and thus, like most humans (and many animals), provides the basic shape over which all his skin is stretched. So what's the big deal, anyway?

Well, Howard has something no one else does—something particular and delighted. It's something that you cannot put your finger on. And that's really the main reason why you are not him.

Surely, though, you can relate— it's the exact same reason no one is you. **—K.W.**

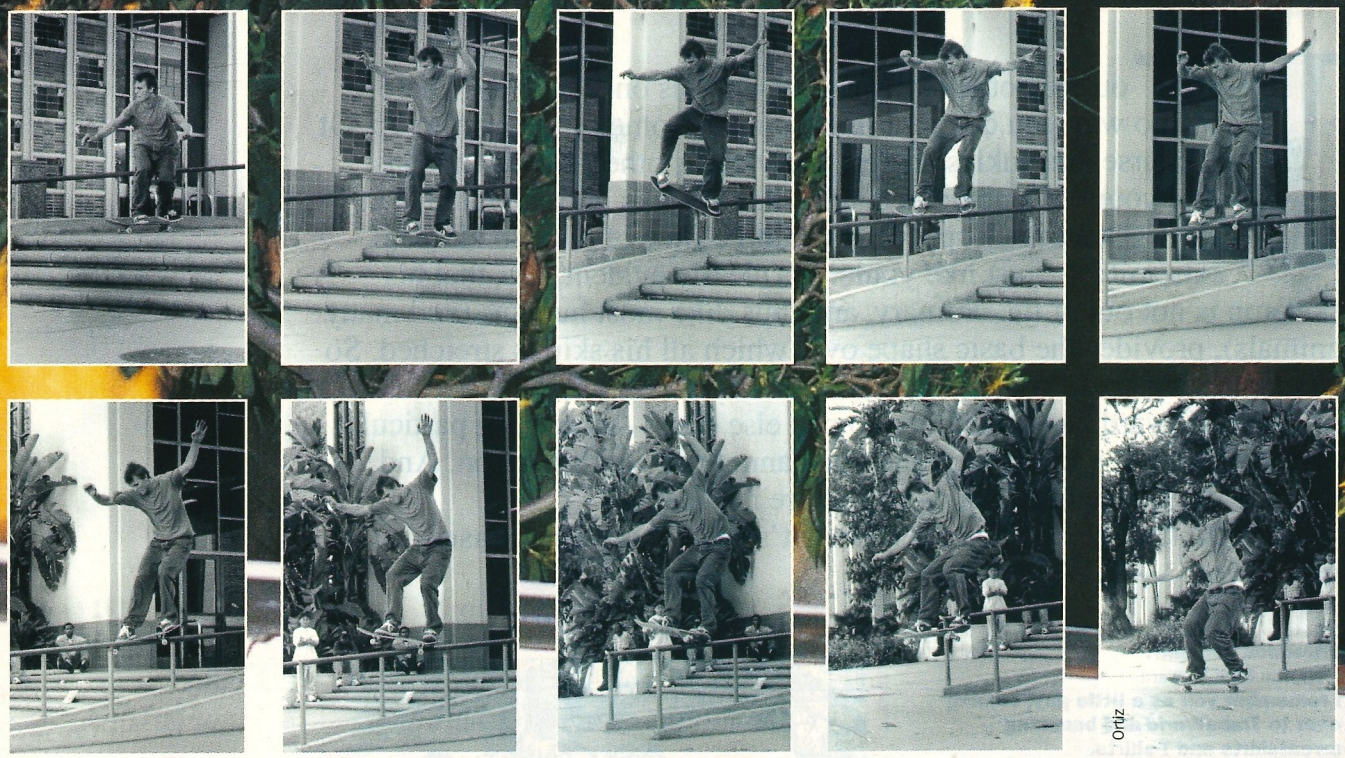
Introduce yourself.
Hi, I'm Rick Howard.
I remember you as a little guy, coming over to *TransWorld* and bumming sweatshirts and T-shirts.
Yeah that's right. I never did make those *TransWorld* subscribe ads, but I got some sweatshirts back then.
How different are you from that kid?
Now I'm the kid who *gives* people sweatshirts.
Payback?
Yeah. You want a sweatshirt?
You have two first names.
Do I? My real name is Rick Howard.
Your last name's a first name.
Oh, that's right.
What's your middle name?
I don't have a middle name. I almost got arrested for that once.
What do you mean?
I should be Richard Howard—you know Rick, short for Richard. And [having] no middle name's weird. This cop thought I was being cocky, and he said, "What's your first name?"
"Rick, my name's Rick."
"No, your full name. Isn't Rick short for Richard?"
"No."
"Middle name?"
"I don't have a middle name."
"All right, little prick boy!"
He let you have it?
Yeah, he laid it out.


Jonze

Rick Howard

INTERVIEW BY KEVIN WILKINS

(left) Pure Juice. Rick squeezes your old man's long-term memory and comes up with a bowl full. Ahh, refreshment.


Ortiz

Your parents didn't give you a middle name?

No. I missed out on that. I'm jealous. I think it's [no middle name] very European. I might be making that up, but I don't think anyone in my family has middle names, really. My mother doesn't.

Where is your family from?

Czechoslovakia [now Czech Republic]. They all migrated to Canada.

Your grandparents or your parents?

Both. My grandfather still lives in Czechoslovakia. My whole family is from there.

They went straight to Vancouver?

They immigrated from Czechoslovakia to Austria, which is the easiest first step to get out of the country, and then over to Canada. My mother went to Toronto. That's where she had me. We lived in Los Angeles when I was a baby until I was about eleven, and then we went back to Vancouver.

Is your family Catholic? I know a lot of Czechs are Catholic.

No, they're not very religious.

They just left because of political reasons?

Totally. They were sick of running and hiding from tanks and Jeeps. One of my uncles actually just punked it right through the border. He and some of his buddies got in a van and just plowed right through.

That's gnarly.

Yeah, my grandmother tells me stories about little villages where everyone knows everyone. The Germans came to raid—her buddy was in a horse carriage, and it got blown up in front of her eyes. Just insane stories like that. So when I go back to Canada, I always ask my grandmother stories about when she was a child.

She probably remembers it all pretty well, too.

Yeah, she's got a good memory.

You're from Vancouver, but I don't think too many people make the connection between you and the other skateboarders from that area. Why is that?

I think it's because most of my career has been down here [Southern California]. I started up there, but kind of moved out early on. But those are my roots.

Were you at the Ramp Ranch very much and involved in that whole scene?

Yeah. That's the one thing kids from Vancouver have that people don't have here. Here you don't have to worry about skating a block at the beach, and whether it's going to rain or not. In Vancouver it's like, "Can I go street skating? Oh, it's raining." So they have the option to go to an indoor park. If the weather permits, they can skate street or a bowl or something. That's why a lot of kids who come out of there can skate everything. Colin [McKay] is a prime example of the kind of talent that comes out of Vancouver. He can do anything on everything. Which helps him. He's really brought the vert thing to another level. That right there goes to show what Vancouver will do for you.

Have you ever had a job?

Mostly fast-food jobs. I had a paper route when I was eleven. I was bringing home some bread.

How many papers did you have?

I wasn't much on the subscription tip. I had a good 80-paper route. I think I got fired because I actually collected the last two months and kept the money. Well, that was that. I worked at Cinnabon, too.

That cinnamon-roll place?

Yeah. So I can make you one of those, if you ever want one. And I had this dishwashing, hard-labor, sweat-shop job, too. I had to work so I could travel to San Francisco. I'd have a job in Vancouver for a few months, and then take the Greyhound down there, skate with my buddies, go back, and do the same thing. I did that for about a year. Then I went to San Diego and was exposed to that whole scene.

Is Vancouver a sister city of San Francisco?

That's what they say. But I think San Francisco is the sister city of Vancouver. Vancouver is amazing. There's everything in a nutshell there. In twenty minutes you can go to the mountains, the beach is right there, and then there's the city.

What did you do yesterday?

We hooped it all day. Played about four games, which took two hours. It should have taken probably a half an hour, but we sat around.

You still skate every day?

Not this weekend, but yeah, I do every day.

Always street stuff?

Mostly. I built a vert ramp because I was kind of looking for something new to skate. I've been skating street for so long that I wanted a change. I was getting into that a little bit. Now I have no one to skate it with, so lately I've just been skating street. For a while I went back and forth—a little vert, a little street. Now, we've been skating a pool for the past week. That's another thing that I've just been exposed to, a whole community.

The pool guys?

Yeah. I think that's how skating used to be. There're these guys who communicate and go wherever they need to go to skate, have fun, and not worry about what else is going on. They're just at the pool for one reason, and that's to have a good time. Now it seems like street—I don't like to even say street, just skateboarding—there're so many other things involved. You know how it is.

Is pro skating more about pushing physical limits or about being a star and making money?

I think it's more about pushing yourself. Promoting skating to where you're going to make that next kid pick up a board. People forget. The word professional is taken for granted. It's totally different today. I talk to Lance [Mountain] about

Ortiz

(sequence) Clinical tests prove that the feeble envelope can be pushed in such a way that it yields healthy five-Os. So far, though, positive results have only been obtained using malnourished lab monkeys. (spread) Rick's secret is out. He's really just a torso suspended above a pair of man-sized feet.

this all the time. There used to be only like ten guys—you could count how many pros there were on two hands. It's different now. Word. Let's talk about Brian Adams.

He's awesome. He's from Vancouver, right?

Yeah, he's great. Who else is from Vancouver? Brandon from *90210*. He went to school with someone I knew. What else do we have? Rush. Well, they're from Toronto.

How important is originality in skateboarding?

Originality's important because it keeps everybody interested. Without it, it [skateboarding] would get boring. You mean progression-wise?

Yeah, and idea-wise.

I try to deal with it from two different angles. From skateboarding, yeah, totally. You need that. With the whole vert thing, it seems like it has motivated so many people to learn. It's just a whole new type of skating. Are you talking from a business sense, too?

Yeah.

That's what we [Girl and Chocolate] thought was the best thing for a while. Everything was the same. If you picked up a video and didn't know what to expect—I mean you'd get your newest switch double flip, but there was nothing else to it. That's why we try to give back to skateboarding in our videos. A lot of those Powell videos were original. In our first video, we totally paid homage to that era and what it did for the sport.

Also, there was new ground broken with the way [Mike] Ternasky did videos—you know that whole style—but then it seemed like that's how it was.

Everyone else did videos like that, too?

Yeah. If everyone just worried about what they wanted and portrayed their own thing, we'd have this variety of stuff to look at. But if everyone is trying to chase the one example ... that's just natural.

At least they should build on that example instead of plugging into a set formula.

I've seen a lot more creativity in videos lately.

It's more fun to watch. But also, it's got to be balanced. It's not just about creativity—with our videos we use different types of cameras and film, but without us doing the skateboarding part of it, we wouldn't be able to do the creative part of it.

Do you think videos are driving skateboarding right now?

They were a lot more a few years ago. Now you see contests getting pretty serious. It's a combination of things. Between contests, magazines, going on tour, the kids seeing you in person, and videos, videos are probably the biggest part of it.

Has video changed perceptions of how well a person can skate? If all a person sees are the hardest tricks and no bails, they'd at least have to imagine skating like that is possible.

Yeah. But it may make some kids not even want to skate. It's that far advanced. It's like, where does a kid start? You've got to make it fun. How are you going to show if someone has been working on a trick for three days straight and won't ever do it again or try it again?

Some people don't get justice from videos, especially if people already have the perception that's how it is. If people want to do the hardest trick—that's great. But then there're some people who can do that first try. In a video, who knows how long it took them? Guys I skate with, video doesn't do them justice.

So videos can hide how bad a person is, but can also hide how good they are?

Yeah, that's why when I see somebody in person I can say, "Whoa, that guy is insane." Like Mark Gonzales when the Blind video came out. There's no way you can document what he does.

How do you come up with stuff for your videos and short films? Where did you get the ideas for *Paco* and *Gold Fish*?

We get together real late at night, so we have this delirious mind-set, and try to think up ideas. Some ideas come from others. Actually making them happen is the funnest part. You don't think about it. When we did *Paco*, there were like 30 people working on it, and all those guys were not thinking about having to wake up at 6:00 a.m. and get into costume. The first day is always like, "Look at us, we're having fun." After a while when you're shooting, it actually becomes a job, you know? But Spike [Jonze]

"People forget. The word professional is taken for granted."

makes it work. He's the master of shooting and whatnot. You need so much footage to make something like that work—just to have stuff to cut to and that kind of thing.

Where do you see skateboarding in the next ten years?

It's going to be in the Olympics [laughter]. No. It's getting a lot more attention now than it ever has, but who knows? The way it's going now it could be like how it was before, in a sense—where contests and magazines control the whole direction of who wants to do what. Whoever wants to be involved in that is going to be around.

Do you think you'll be a part of it?

Yeah, I hope to be a part of it. It's one of the biggest parts of my life, so I hope to be a part of it. Maybe we'll be jumping out of planes, like [at] the Extreme Games. I don't know, seriously.

What's the biggest change you've seen in the sport since you've been involved in it?

The biggest change has been that skateboarders are dictating how it should be run. I think it was the other way around before.

Run by businessmen?

Yeah. Which is good to a certain degree. So many things have changed. Mostly I want to stay away from talking about the business side, but it's hard, because I'm locked into it. For me, personally, it's changed, just being in the position I am now. I have the responsibility of looking out for my team—making sure we're doing the right things, showing people it's a fun thing to do, and we love to do it.

Are you ever bummed that you got involved in the business side of skateboarding instead of solely concentrating on the professional side of it—the skateboarding side of it?

No, because the skateboarding side of it is always going to be there. I've learned a lot about not only skateboarding, but business. Pretty serious stuff. But the way my philosophy is, I'm not serious. People want me to be, but I just try to make it as fun as possible. Some people don't make it fun.

Is it hard going from the role of team rider to company owner?

No, actually, because of my relationship with everybody on the team. We're all friends, so that element makes it easy. But the logistic end of it can get gray. Like the politics surrounding when we started Chocolate. People who own and run businesses don't look at us as what we are or

what we're trying to do, but look at us as a market share and treat us that way more than they treat us as like, "This is Mike Carroll or whoever, and this is what he's done for skating, and this is what he is going continue to do for skating."

Tell me some of the reasons you began Girl.

We had to be in business. We were forced to be a business more than anything.

How were you forced?

Well, it had to happen. There was nowhere to go. I knew that I had to step up and take that role so there was somewhere to go. It's not like I went from reading *TransWorld* magazine to *Forbes,* and all of a sudden I was this entrepreneur guy. But it was inevitable that Girl had to happen—when you have a certain idea about what you should be doing and it's not working for you, it's natural to try to make it work. I was skating for Plan B at the time, and there had been talk of changes and stuff like that for a while, but nothing could really happen. So I had to take it upon myself to try to make it happen, which hurt people in the process—especially friends at Plan B. But we talked, Mike [Ternasky] and I, about the whole thing. He respected what we wanted to do. And what we've done is what everyone has seen in the past three years that Girl's been around.

In an industry filled with new companies, was it hard for you to feel strong enough and confident enough to do that stuff?

No, there wasn't really much doubt in my mind that we were going to pull it off, especially with the people involved. We all wanted one thing to happen. We all wanted to make it happen. I know what you're saying about commitment, I was optimistic about it. There were things that kind of stood in our way.

Other company owners?

Yeah. Because we were going to be a threat—that kind of thing. Not to say that we're like this *force*, but they were looking at it from a different angle. Obviously that's why I'm saying business is bullshit. When we're at the mercy of other people for our boards or whatever it is—others try to dictate that control and prevent us from making it work. It would have taken more than that to stop us.

What's the hardest thing you've had to do as a boss?

Say no. That's the hardest thing. I'm not a very bossy boss. As far as the nine-to-five goes, it's pretty relaxed. I'm not the night-shift manager at El Pollo Loco. I'm not a slave driver.

Is the separation between different kinds of skating getting smaller?

You mean when the pool community hangs out with the switch-stance block club—that kind of thing? Yeah, I think so, totally.

I guess the question is why was the separation there before, and why isn't it there now?

I think it's there now. I think it will always be there as long as we have kids who want want to be closed-minded. It takes certain people to break the barrier and say, like, "Oh, Sparky Whinecheck skates fullpipes? I thought he was switch-stance only. I guess it's okay to skate a fullpipe, now." Maybe that does something.

(far left) Cruise control frees you from the shackles of the gas pedal. It also makes it so you can steer with your feet. Rick drives a relaxed crooked grind well above the posted speed limit. (left) This is not a backside lipslide. No. Our favorite pole vaulter has gotten where he is from the right side of the photo. Okay?

Mountain

Maybe people are just growing up and accepting skateboarding for what it is. I don't know.

What's the most cash you've misplaced?

I'm not allowed any cash. People know never to put cash in my hands because I'll spend it—as much as I can. I don't lose things, though.

Never?

Nope. I'll misplace keys once in a while. All right, Spike?

I heard a story about you losing a wallet in a movie theater.

Oh, that's typical of me! We were on tour and I was so pissed, too, because no one was really fazed by it. I lost everything—my ATM card and all my credit cards. Everything for our next two weeks on the road and everything in my pocket was gone. I said, "All right guys, tour's over. I lost my wallet." Yeah, I've lost a few wallets. I've never invested in a chain wallet. I'm at the point where I should probably have one.

How about gambling? Have you won more than you've lost?

Shit, I'm in the hole. I quit. I just do leisure gambling at this point. It's like a disease.

So you know to be careful?

Yeah.

I've heard that if you go with an amount of money just to blow, you'll lose for sure.

Yeah, for sure. It's not a business. I don't go there [to Vegas] to get a down payment on a new Chevy. I go there with the intention to blow money and have a good time. But then when you do, you come home in the morning and your ATM withdrawal's at its max—that whole scenario is like a reality shock. Vegas is also really depressing in the morning. You just look at people and think about the families of some people who are heavily into it [gambling]. They're just blowing the money they saved to go to school or their savings, and you've kind of contributed to that whole thing. We had poker nights at my house for a while, and I bought a table and stuff. It was fun.

Did you smoke cigars?

Yeah, we did that whole thing.

Do you play basketball very much?

Lately we have been. We play every Sunday. I think I play more than I watch. I never watch TV.

You're in a league?

Yeah I am. We're called the Girl Gladiators. We just formed the league about a month ago. Anyone who wants to get involved, just contact me. We'll get you going. I want to play some other people. We just play friends on the weekends.

Can skateboarding get too big?

Like, are we going to be skating vert at a Brian Adams concert, that kind of thing?

Yeah, or are you going to be in a Sunny Delight commercial?

That's already there. It really depends on where people want skateboarding to go. Because if you're promoting it, you're doing it. But why are you promoting it? Who are you promoting it for? Why would you take a photo for a magazine or be in a video? So other people can see what's going on.

So ultimately, getting in a Sunny Delight commercial is just the same. Like that ESPN South Padre Island, Spring Break, cake-stand comp. I've never been in anything like that, but I think more things like that have to go on because it turns people on to skating who don't know anything about it. That's what Sunny Delight's going to do.

Skateboarding will grow. I think people looking out for themselves and skateboarding are going to do it. It will happen as long as Sunny Delight wants it. But I don't think it should get to that point where we're only skating for Slim Jim. You know, I don't like the idea of skating for commercial companies on ESPN. I want it to get to the point where we're skating for whoever wants to put up banner space. A skateboard company can kick down however much for an event like that. We're going to have to utilize those avenues so skateboarding can put on really big events like the Hard Rock [Triple Crown of Skateboarding]. Why couldn't it be Spanko Skateboards? Why can't Spanko Skateboards travel and put on a series? Because they don't have the money. So we're skating for Hard Rock, but skateboarding is using that to their advantage.

"It's not like I went from reading TransWorld *to* Forbes, *and all of a sudden I was this entrepreneur guy."*

Why is it hard for the masses to understand skateboarding?

The average spectator can't pick up a video and relate to it. That's why it's portrayed on TV and Sunny Delight [ads] where it's easy for people to see. Airtime! I just did this Converse commercial last week, and rather than me doing a nollie heelflip to nose grind revert-out fakie manual shove-it whatever, they wanted me to ollie off a roof into a bag. Just for that shot. I'm going to do it. If that's what it takes for people to see skateboarding, who cares? I'll get a little whiplash in the process, but you know.

So why are things like BMX and Rollerblading perceived as silly by skateboarders? Do you think that's how surfers saw skateboarding?

I don't know, maybe. I have some people in my family who have been surfing for 40 years. There's just a group of people who are going to look at skateboarding and say, "That stemmed from surfing, and that's weak." Then there're people who are going to say, "Wow that's a new thing." I'm not saying I'm going to be doing ... what's that trick people do on in-lines, a soul grind ... I'm not saying soul grinds are fun, but that's a new thing that obviously came from skating. Even in snowboarding the tricks they call out are from skateboarding. You could look at it a ton of different ways. I actually tried Rollerblading. It's funny.

Is it hard?

I don't think it's that hard. Have you tried it?

I've rollerskated.

Yeah, I used to do that when I was young.

I wonder what happened to that? Why aren't people rollerskating?

I know. That should go down. In-line just looks funny, don't you think?

It was made for hockey players and speed skaters to train in the off season, and it's gotten as big as Frisbees or hula hoops.

It's so outta hand right now. That's taking from skateboarding, don't you think?

Yeah, I do. I'm a little jealous of it because they're getting crazy coverage, and people are seeing it as something that's real accessible and easy to understand. Anyone can go roll down the sidewalk on Rollerblades. But they could do that on skateboards, too. Why do you think there's a move away from super-technical skating and more toward just riding your skateboard?

Is there?

When you look at what people are giving

out to the rest of the world ...

Video-wise?

Or magazines, whatever media they use.

It's fun for them. They [skateboarders] would rather land on their board and roll away than spend hours on a trick. I know I have a lot of fun landing on my board. But I also have fun spending that time and landing something I've never made before.

I think it changes the whole level. If you're trying something really, really hard, when you can at least have a grasp on it and understand what's supposed to happen, it's going to make that easier stuff seem like nothing.

I think what's really going to come back is choreographed skateboarding. That's what got me into skating. I saw this vert contest in Vancouver. It was like '83 or something. [Chris] Miller just turned pro, I think. [Jeff] Grosso was there. We saw the boys—Lance [Mountain], [Tony] Hawk. They were going off. I was riding my bike.

They'd say, "Next up is Jonny McGrath."

Press play, and he'd skate to the beat. I was like, "That's so great." It looked like they were having so much fun. There was no vert for me [then]—you couldn't just get on your board and start skating vert. I was pretty into that *Miami Vice* thing. I had the *Miami Vice* soundtrack and I'd bring my ghetto blaster down to the park, set

(right) Our Pro Spotlight studio musician hums a (curved) bar of that old blues standard "Frontside 50-50."

Ortiz

it up, and try to skate to the music. It was hot.

That's like the demos of today.

Yeah, we're going to do that this year. We should have some D.J. travel with us: "Next up, Ben Sanchez, 1974 World Champion." Give a little history, "He's coming out of NorCal. He's eighteen years old and has been skating for seven years." We should have that at a big contest. It'd be funny. That's going to happen ten years from now in skating. Choreographed skating. Don't you want to know about my first setup?

I don't know, do I?

I had a Skull skate—a weird homemade Skull skateboard with Indys and Yo Bag wheels, 76 Yo Bags. I had clear grip going on, the colored stuff was like a year later. I worked at this BMX skate shop and bullshitted my way into getting free boards. I feel bad about that. I wish they were still there so I could send them some free boards.

How did you bullshit them?

He [the owner] wanted to sponsor some local kids. I worked there, and I just had barely gotten into it. I was like, "Hey, I'll represent you guys, it's no problem." I basically got free boards from the start.

What's one of your early memories of skateboarding—something that stays with you from your first years?

Mostly just traveling. Greyhound bus rides were so fun. I'd go by myself and meet the weirdest people. I was so surprised.

Where would you go on the bus?

San Francisco. Mike [Carroll] had a mini ramp one year I went. I had a friend in Daly City I'd stay with. He said, "Man, I know this mini ramp we can go to."

"All right, that sounds fun."

It ends up being Mike's. I didn't know who he was, and he didn't know who I was—this was like seven years ago. We just showed up and jumped the fence. When he got home, he acted like he wasn't too fazed by us being there.

What did he say when he saw you?

He didn't say anything. Didn't say a word. He showed me his melon to fakie and went inside. Months later I heard he was pissed that we showed up.

But to this day he'll say he wasn't pissed?

Yeah.

Is he still pissed?

He's gotten over it, but he gets pissed when I beat him in contests now.

I wanted to ask you about what you think the NSA amateur contest series that you grew up skating in did for your skating and for you as a pro?

Things were different when we were doing the amateur series. The way you went about getting a model back then, during that time, is a lot different than it is today. I think it was based more on contests. You'd go through the whole am series, work up to the level of the finals, and then your sponsor would ... basically, what I'm trying to say is it was based more on competition back then. As an amateur you had someting to look forward to or to work toward—in the competitive aspect of it.

Contests are always weird and never give anyone justice, you know? But during that time it's what you had to do to get a board. Now videos are doing that. They're like a virtual am series. I guess there aren't any am series for anyone to compete in. Going pro is nothing now. It goes both ways, though. I think the sponsors are responsible for it, as well as who's on the receiving end of it. It's just not a big deal anymore.

That's what we try to do here—like with Jeron [Wilson], for example. He's amazing. I think, and everyone knows that if he didn't skate for Girl, he'd have a board elsewhere. He knows that, too.. But we're trying to do it the old-fashioned way. We might not be doing a good job of showing that, because kids dont't know how it was before, but we're trying to making it a big deal.

Would it be good if there was an am series now?

Videos will always be there, there's just no amateur series anymore. [Sarcastically] Why would you need to go through an am series if Spanko Skateboards is just going to give you a model and seven bills a month? Why even bother with it? If Whinecheck is pro, I mean look at Whinecheck, why shouldn't I be pro?

Is that the attitude people have?

Yeah. As soon as it gets serious again—which will be soon enough—as long as these contests

Mountain

(opposite page) Maintaining a low center of gravity helps Ricky skid this tight backyard tailslide—it also keeps him from tipping over in strong winds. (above) Canadian shave-ice. (right) Rick's no trend follower, but that doesn't mean he shies away from surfing the Net, wearing bell bottoms, or grinding up handrails.

Mountain

and whatnot grow, it's gonna shift. People who are supposed to be there will be there.

Most kids know how good Koston is on street. If he doesn't place in a contest, they're not going to say, "What's up with Koston?" But if he wins the contest, there's just that much more to it. It's easy. If you want to take it seriously, then do it, but why participate if you're not?

Who were you riding for when you went pro?

Dave [Bergthold at Blockhead] turned me pro at the San Francisco contest.

Who else were you riding for then?

Indy trucks. I've got Indy pride.

Did you have a wheel sponsor?

No, we were just trying to work at promoting Blockhead. And Blockhead was making wheels. Dave Bergthold hooked me up. I want to thank that guy for giving me my first board and that whole scene—trips to California, flying me to Europe—that was a big deal. He was my first sponsor. Remember when wheel sponsors were a big deal? And truck sponsors? Now it's shoes, right?

Exactly. When does your shoe come out?

It's all low pro, I'm working on some stuff. Whose Cadillac is that, Larry Balma's?

No, I don't think so.

Where's Larry's car?

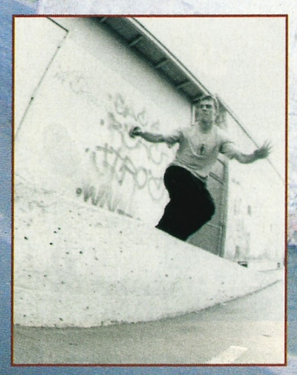
He has a parking space up front. ★

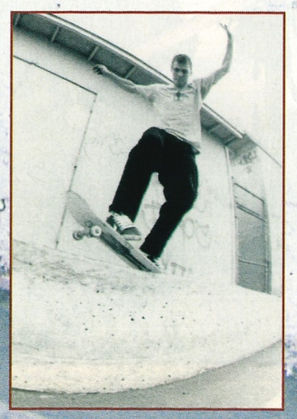
Rick Howard

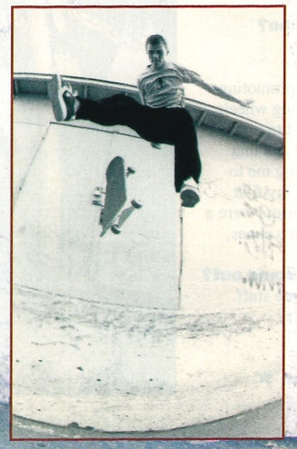
Jump, flip, and shove—skateboarding is good cross-training for the mosh pit.

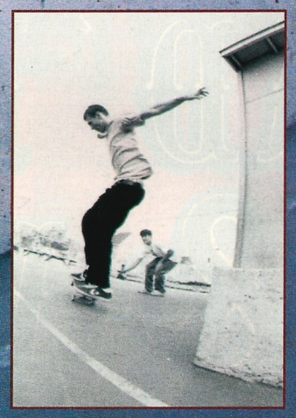
TransWorld Skateboarding

Ortiz









Ortiz

Las Vegas
Hard Rock Cafe
May 19,1996
9am–5pm

Chicago
Hard Rock Cafe
July 28, 1996
9am–5pm

Hollywood
Hard Rock Cafe
World Championships
Universal Citywalk, CA
Oct. 5 & 6, 1996
9am–5pm

Hard Rock CAFE

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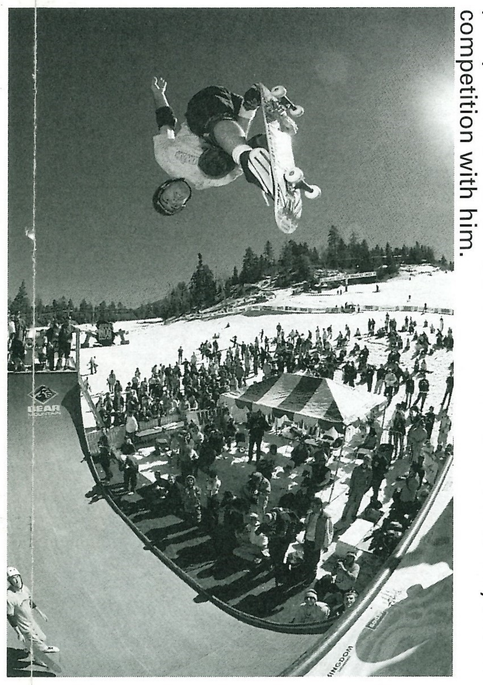
BOB BURNQUIST
AGE: 19
SPONSORS: ANTI-HERO,INDEPENDENT, SPITFIRE
YEARS PRO: 2
HOMETOWN: SÃO PAULO, BRAZIL

Switch-stance innovation and fearless drive have helped Bob rise fast through the ranks of pro vert skating. A dual resident, he currently rides and resides in the Bay Area of San Francisco, where he's taken vertical skateboarding to a higher plane.

COLIN MCKAY
AGE: 20
SPONSORS: PLAN B, DROORS, DUB, INDEPENDENT, RD SKATE SUPPLY
YEARS PRO: 3
HOMETOWN: VANCOUVER, BC, CANADA

Vancouver has produced its share of good vert skaters, and here's their messiah. As proficient in skating vert, mini ramp, and street as he is effortless in his style, Colin has been skating and competing at a higher level for over half his life.



ANDY MACDONALD
AGE: 22
SPONSORS: HUMAN, GULLWING, UNION
YEARS PRO: 2
HOMETOWN: BOSTON, MASSACHUSETTS

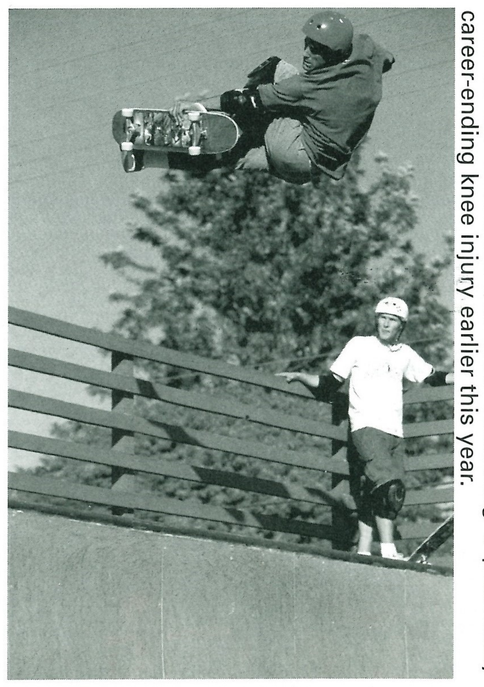
Andy's hyper-tech style only pales when compared to how consistently he is able to apply it. His machine-like ability to pump out trick after trick makes him a threat to anyone in competition with him.

TAS PAPPAS
AGE: 20
SPONSORS: XYZ, GLOBAL, INDEPENDENT, PLATINUM, SPITFIRE, EDWARD SEBASTIAN
YEARS PRO: 3
HOMETOWN: MELBOURNE, AUSTRALIA

A product of the boundless public skateboarding facilities in his native Australia, Tas definitely skates on a level above. Combining technical skill with raw fearlessness makes the older of the Pappas brothers appear super-confident.

RUNE GLIFBERG
AGE: 21
SPONSORS: FLIP, GULLWING, VOLCOM, SHORTY'S, H2O SKATE SHOP
YEARS PRO: 3
HOMETOWN: COPENHAGEN, DENMARK

Even though he can be defined as an innovator, it's Rune's loose, almost rubbery style and full-bore approach to skateboarding that set him apart. Speed, style, and ability make him impossible to ignore.

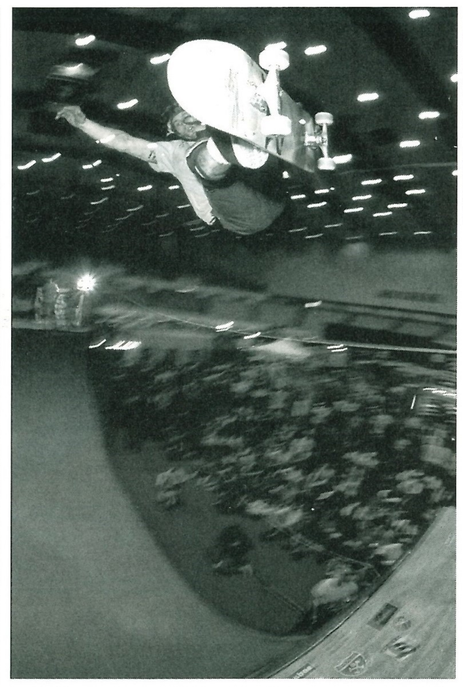


OMAR HASSAN
AGE: 22
SPONSORS: FORMULA ONE, QUIKSILVER, MINAMI
YEARS PRO: 4
HOMETOWN: NEWPORT BEACH, CALIFORNIA

At the age of 22, with over four years of competitive professional skateboarding under his belt, Omar is young for his vet status. An excellent all-terrain skateboarder, he's now on the comeback trail after sustaining a potentially career-ending knee injury earlier this year.

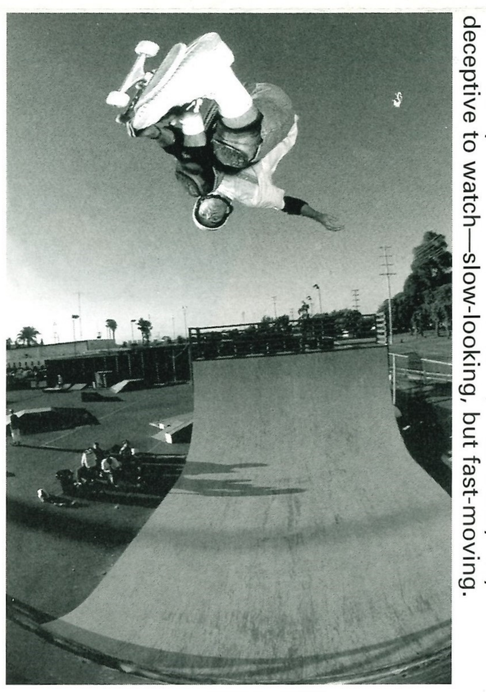
CHRIS GENTRY
AGE: 22
SPONSORS: KINGDOM, GULLWING, PRO DESIGN
YEARS PRO: 5
HOMETOWN: HOUSTON, TEXAS

Sure-footed and powerful, Chris has the unique ability to ollie into everything he does while always appearing solid on his board. Relocating to Costa Mesa, California has enabled him to be a more intricate part of the sport he's been competing professionally in since he was seventeen.



WADE SPEYER
AGE: 23
SPONSORS: THINK, VENTURE, FOX,
YEARS PRO: 7
HOMETOWN: CONCORD, CALIFORNIA

Two of Wade's biggest assets are his rare close-legged style and intensely fearless drive. His ability to ride vert, mini-ramp, and street add to the credibility he gets from his veteran status.

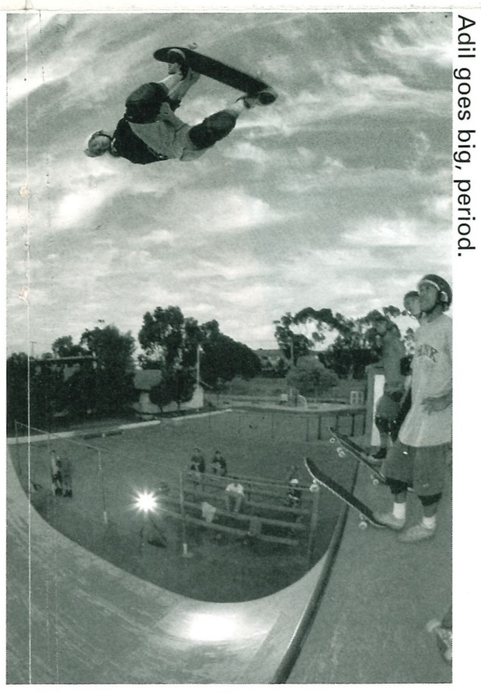


PAUL ZITZER
AGE: 23
SPONSORS: BIRDHOUSE PROJECTS, GULLWING, REWIND, SHORTY'S
YEARS PRO: 3
HOMETOWN: TAMPA, FLORIDA

Paul's strongest suit is his ability to combine power and technical prowess with a solid, non-flashy style. He's deceptive to watch—slow-looking, but fast-moving.

DARREN NAVARRETTE
AGE: 21
SPONSORS: CREATURE, INDEPENDENT, DIRECTION WHEELS
YEARS PRO: 1
HOMETOWN: MINNEAPOLIS, MINNESOTA

The Vertical Vampire, The Vertical Monster, The Hesh—call him what you will, Darren Navarrette is no joke. Minnesota resident and true rookie, he possesses original style and the ability to bust out tricks you'd never guess he had in him.

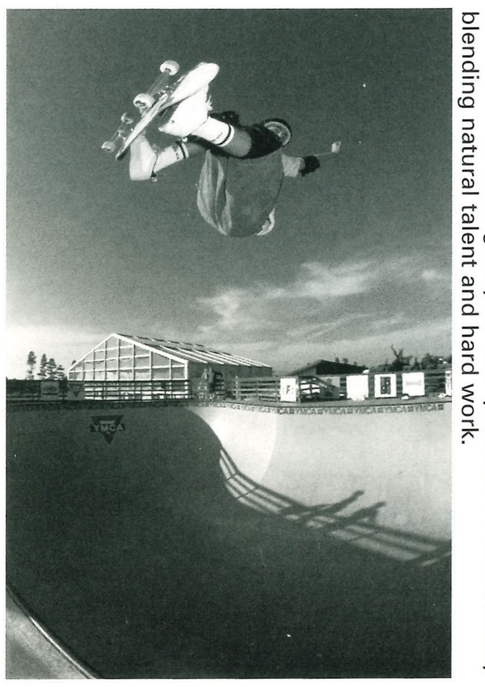


ADIL DYANI
AGE: 23
SPONSORS: DIESEL, EVOL, HORNET, VENTURE, ARNETTE
YEARS PRO: 4
HOMETOWN: OSLO, NORWAY AND MARRAKESH, MOROCCO

Adil goes big, period.

BRIAN HOWARD
AGE: 23
SPONSORS: PLANET EARTH, VENTURE, WHEELIE CO., DRAGON
YEARS PRO: 5
HOMETOWN: NORTH AUGUSTA, SOUTH CAROLINA

Recently recovered from the dreaded arthroscopic knee surgery, Brian has jumped right back into the chase with long lines and big, technical tricks that make him stand out whenever and wherever he skates.



PETER HEWITT
AGE: 23
SPONSORS: GOODTIMES, SPITFIRE, INDEPENDENT, VOLCOM, GRAPHIX, PACIFIC DRIVE, BLACK FLYS
YEARS PRO: 5
HOMETOWN: LA JOLLA, CALIFORNIA

Speed is the name of Peter's game. He utilizes super-speed and gnarly power to attack and control any form of vertical terrain. Peter's longevity is the product of successfully blending natural talent and hard work.

BUCKY LASEK
AGE: 23
SPONSORS: NEW DEAL, INDEPENDENT, DROORS, NICOTINE, ARNETTE
YEARS PRO: 6
HOMETOWN: BALTIMORE, MARYLAND

"Don't call it a comeback" LL once said, and he may well have been speaking of Bucky. Hidden on the East Coast for years, Bucky has taken a place back in the spotlight. He's powerful, technical, and not afraid of switch-stance 540s.

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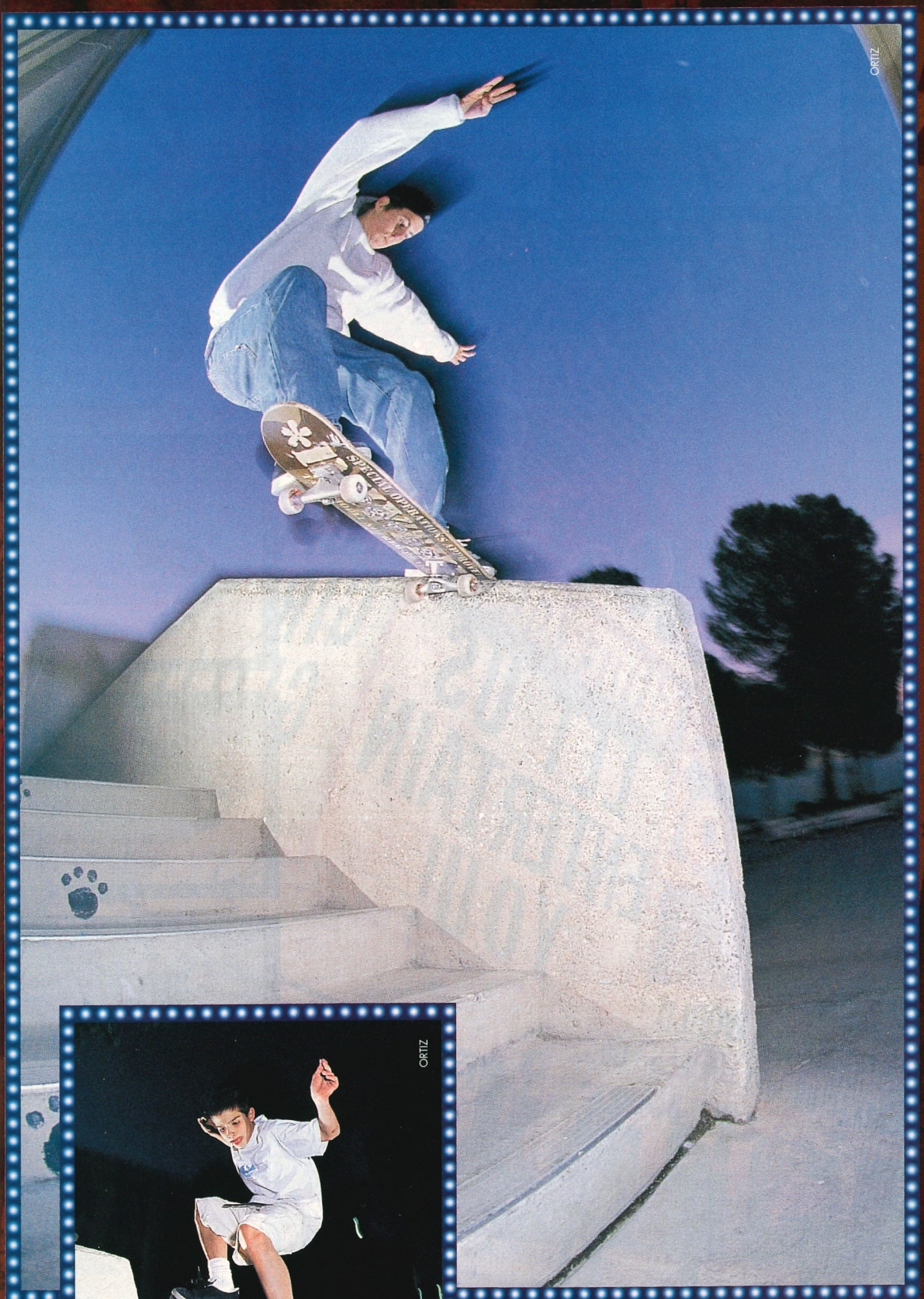
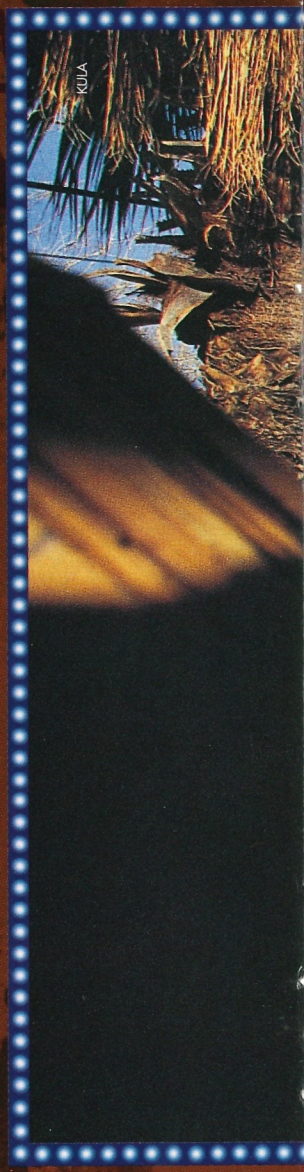
Coin Castle
5 TIMES
JACKPOTS
EVERY
15 MINUTES
Ourant
BAR
KPOTS
CASINO
READ 'EM
& WEEP

Spread: Sin City at night. Somewhere in this photo the mob is plotting to overrun the garbage-hauling union. Sequence: Paul Smith 360 flips to fakie on the outskirts of town ... but don't tell the mob.





Top left: If you can pry yourself away from the mob's money vacuum for five minutes, you'd see that Las Vegas actually has a high school, and to prove it, Rick Jaramillo tailslides a ledge there. Top right: Mike Chu at Fuzz's ramp. No mob present. Bottom right: Ryan Fabry also throws down at Fuzz's, and he doesn't care if the mob break his fingers in a vice. Bottom Left: Little Ryan has never been buried in the middle of nowhere by the mob. Switch nose grind.

LAS VEGAS

Las Vegas—It's the city of gambling, high-rollers, hookers, strip joints, porn shops, and to some, skateboarding. Like most cities, Vegas has its ups and downs when it comes to good skate spots, but as of now things are well on the up-and-up. For example, the first week of March a great new skatepark called Planet Plywood opened. It features a street course with all kinds of different obstacles, including all sizes and styles of quarterpipes, vert walls, and jump ramps. It also houses a six-foot-high by 24-foot-wide spine ramp, and a vert ramp is rumored to be in the works very soon. On any given day you can witness the talent of Kenny and Kyle Anderson, Mike Chu, the Mangler, Fats, Paul Smith, Fudge, Kirk Stephenson, Strails I and Z, Glen, Curzy, and many other local greats.

Like most public parks these days, skateboarding alone cannot keep Planet Plywood afloat, and therefore skateboards, Rollerblades, and bikes are all welcome here. Thanks to two great bike riders—Gary and Josh—Planet Plywood exists.

Among other public parks is a Christian recreation center that houses a street course with jump ramps, quarterpipes, and a vert ramp. The obstacles have nails sticking out of them, holes in their surfaces, and some are only half-coped. With proper carpentry and management, this park could be as good as any, but in its present condition they should pay you to skate there.

Due to arrive soon in the Vegas area are a full cement skatepark in Henderson, and a giant, figure-eight backyard pool in Las Vegas.

As far as street skating goes, there's the University (UNLV), dozens of shopping centers, ditches, and a lot of great pools that randomly pop up for all those interested. As far as skate shops go, there are plenty, but I'd advise Sub-Skates to fill one's skating needs.

With the options increasing, Las Vegas will remain a pretty great place to skate.—**Ryan Fabry**

VEGAS

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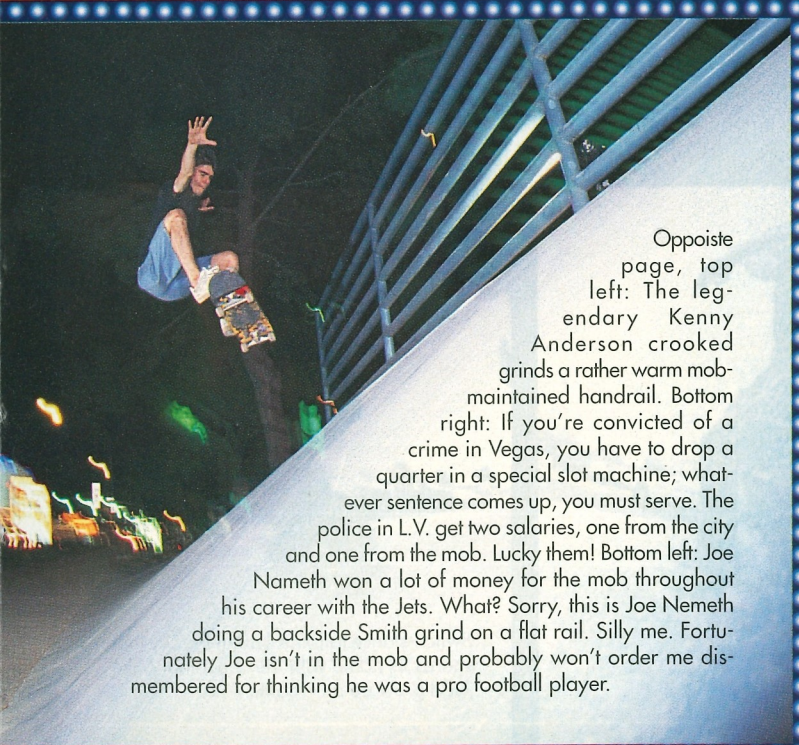
When the average person is asked about a remote place in the desert called Las Vegas, their usual response probably has something to do with gambling, tourism, or prostitution.

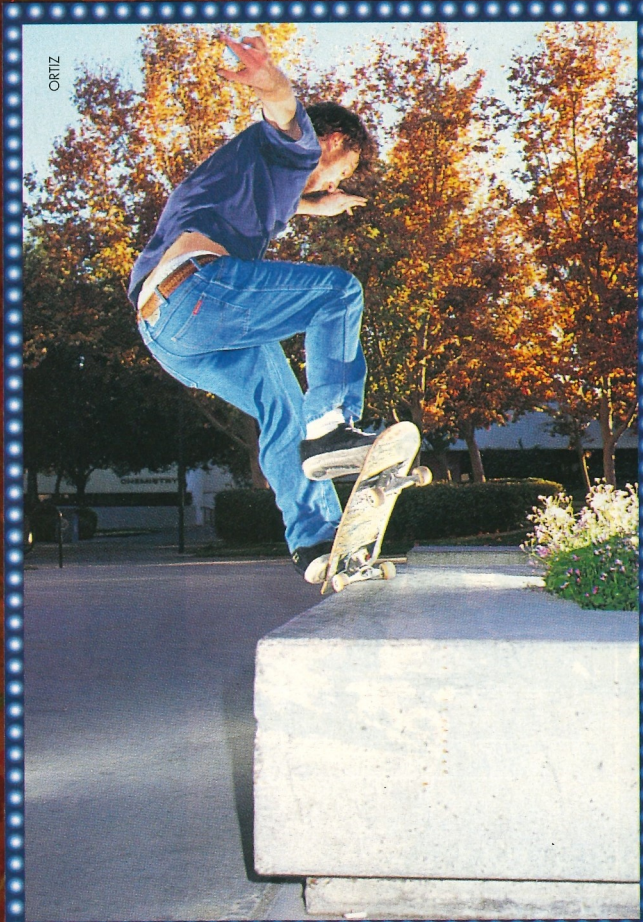
I, on the other hand, was born and raised in Sin City. I started skating just because a few of my friends had. After a while, though, all of them quit, so I had to make new friends—little did I know these people would be my friends forever. I'd get dropped off at my friends' houses for the weekend; we would just skate all day nonstop and at night sit around making fun of each other. These are the days I will remember most clearly when I think about skateboarding.

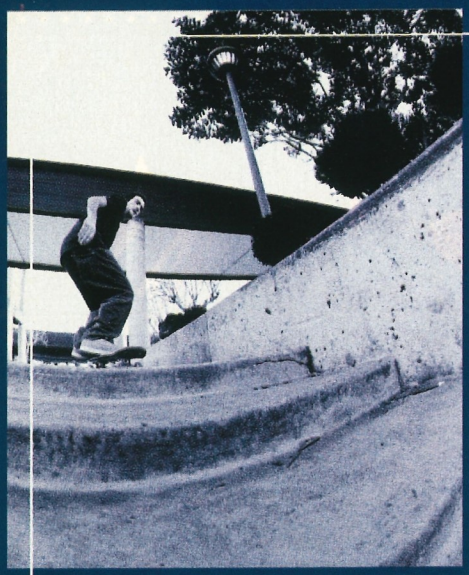
So, I guess if you were to ask me about a place called Las Vegas, I would have to talk about those friends and the city I miss.—**Rick Jaramillo**

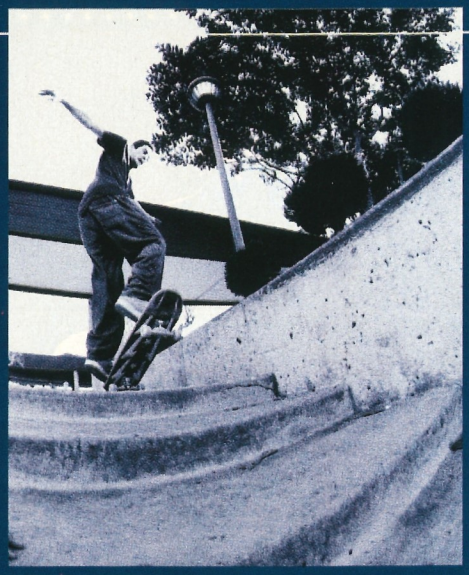
This page, above: Rick Jaramillo shredding at the school that Jerry Tarkanian used to coach for—UNLV. Jerry probably sucked on towels to relieve the stress of working for the mob. Below: Ryan Fabry busts a big ollie on the Ben "Bugsy" Seigel memorial cement bank. Right: If you think that Brandon's nose grind is ugly, the mob will kill you.

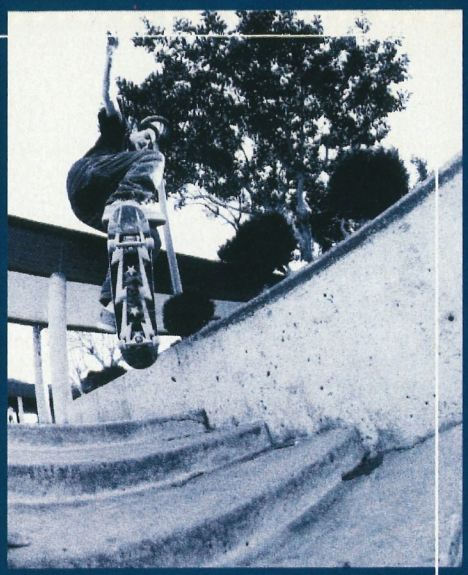


Oppoiste page, top left: The legendary Kenny Anderson crooked grinds a rather warm mob-maintained handrail. Bottom right: If you're convicted of a crime in Vegas, you have to drop a quarter in a special slot machine; whatever sentence comes up, you must serve. The police in L.V. get two salaries, one from the city and one from the mob. Lucky them! Bottom left: Joe Nameth won a lot of money for the mob throughout his career with the Jets. What? Sorry, this is Joe Nemeth doing a backside Smith grind on a flat rail. Silly me. Fortunately Joe isn't in the mob and probably won't order me dismembered for thinking he was a pro football player.

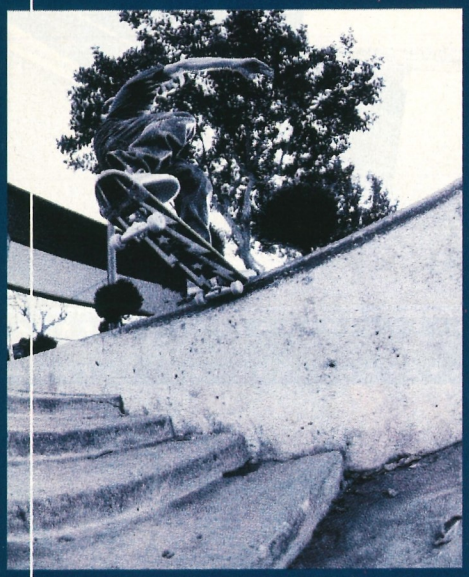


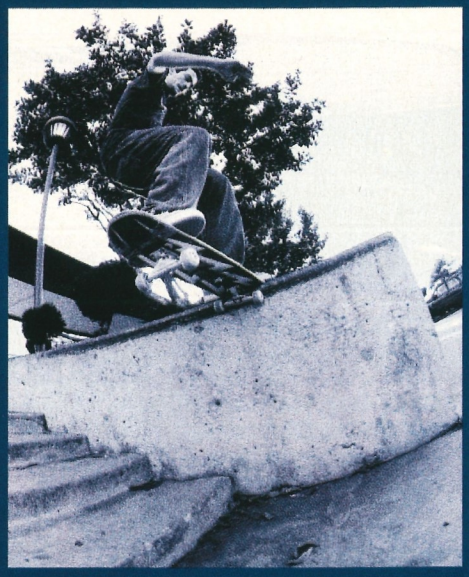


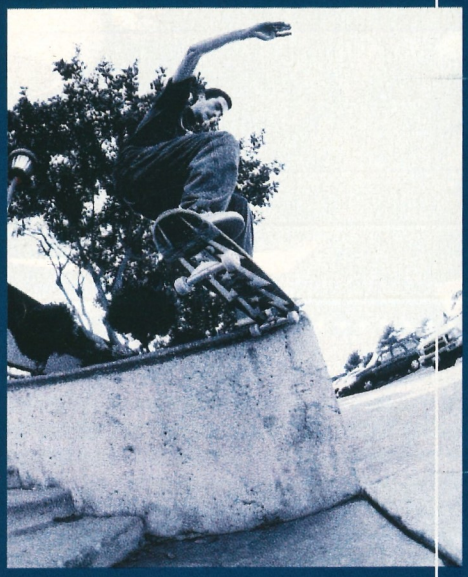




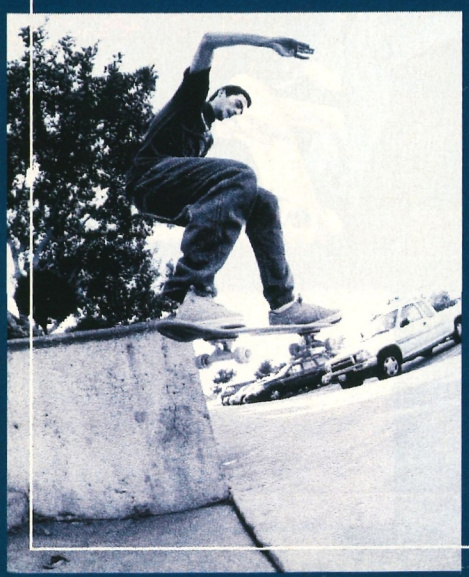
Mike Judd

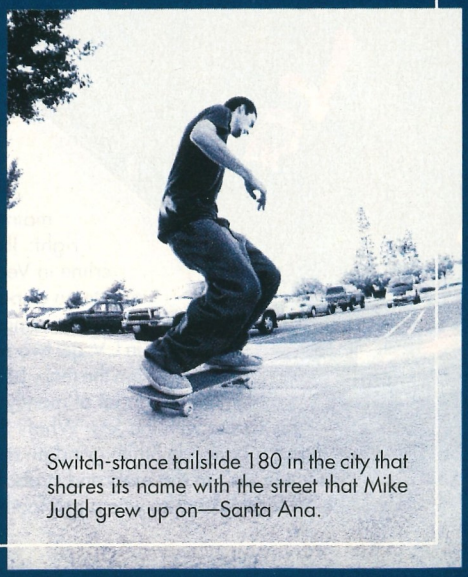




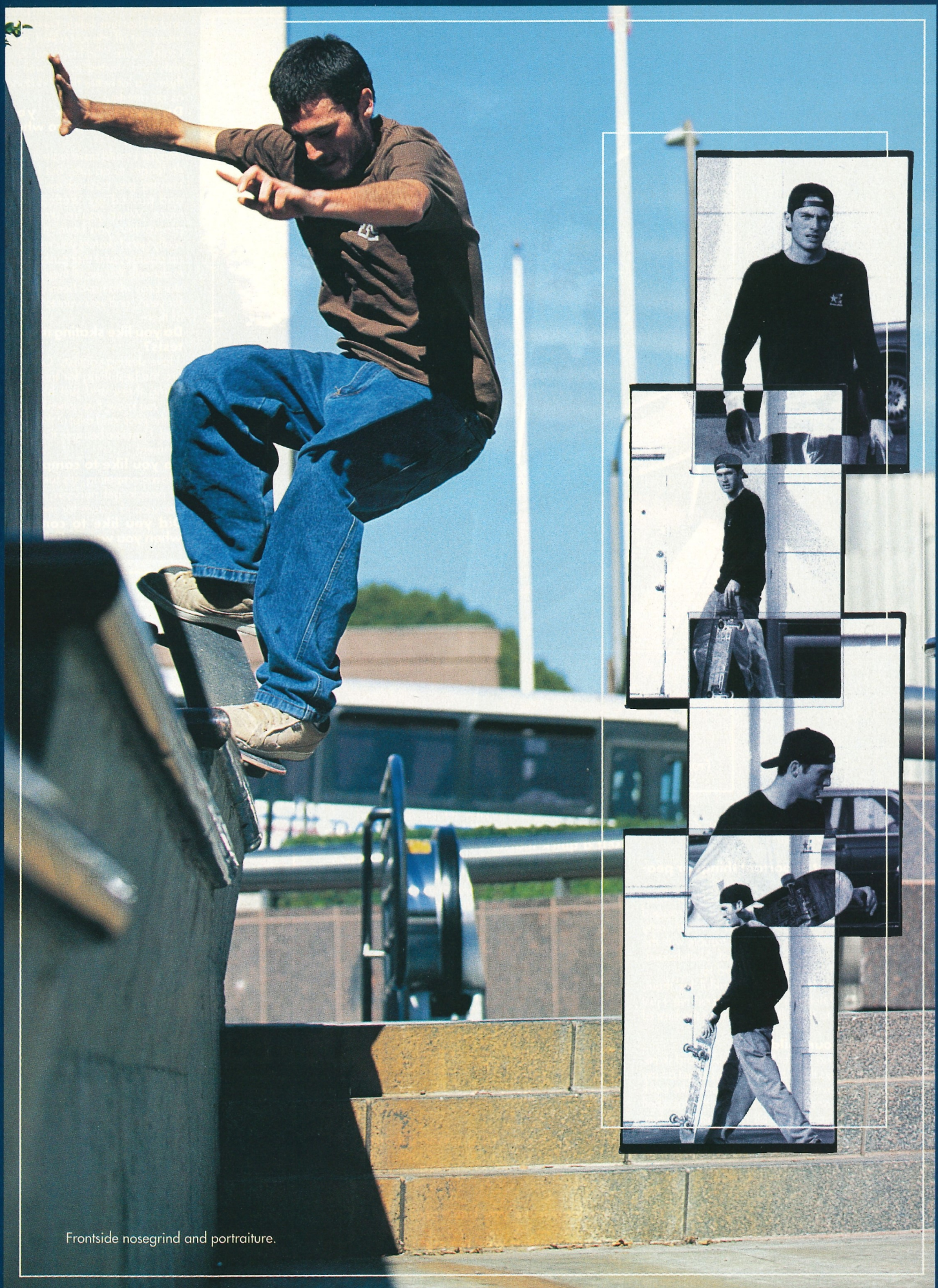


ALL PHOTOGRAPHY BY CHRIS ORTIZ
INTERVIEW BY JOEL PATTERSON





Switch-stance tailslide 180 in the city that shares its name with the street that Mike Judd grew up on—Santa Ana.



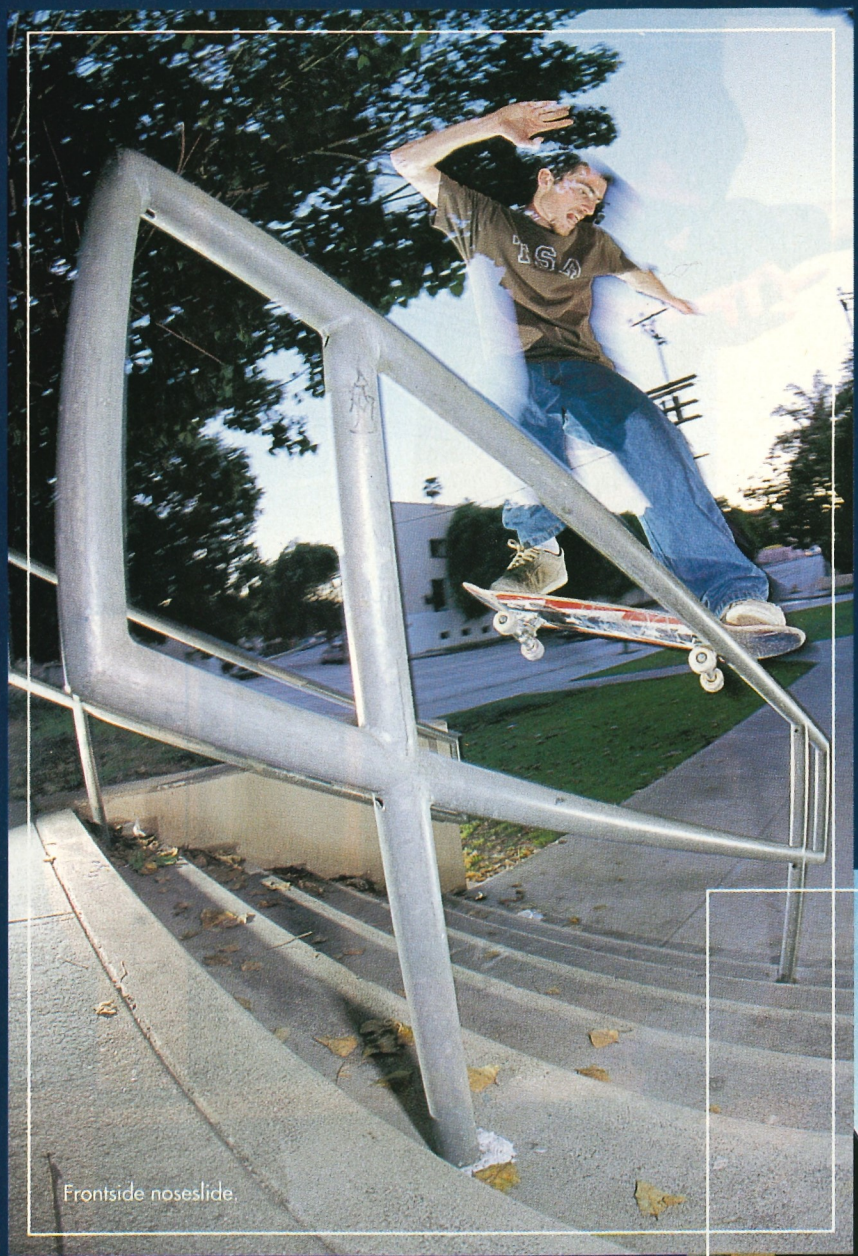
Frontside nosegrind and portraiture.

TO SOME PEOPLE YOU'RE TRASH ... LET'S FACE IT, TO MOST YOU ARE. AS YOU SIT, SQUISHED BETWEEN GARBAGE-EATING BUGS, OLD FRENCH FRY-CONTAINER SCHOOL PRINCIPALS, AND THINGS THAT RESEMBLE YOU SO TOTALLY YOU DISMISS THEM AS HALLUCINATIONS CAUSED BY FUMES, YOU THINK BACK ON HOW YOU ENDED UP IN THE CAN.

I VIVIDLY REMEMBER THE SWEET TASTE OF DAYS IN THE SUN—SWEAT, BLOOD, THESE WERE MY FRIENDS. MY ONLY FRIENDS, SO IT SEEMED. UNTIL ONE DAY, WHEN SOME LANKY KID WITH A CROOKED SMILE SHOWED UP TO DO SOME ROCKING UPON MY WORLD. HIS SOCIETAL BADGE WAS JUDD—WE ROLLED DAILY AS HE READ TO ME FROM THE PROCEDURE BOOK OF SKATEBOARDING, AND I LISTENED LIKE A WEE LAD.

WE FOUND COMFORTABLE ACCOMMODATIONS IN THE FACT THAT WE WERE BOTH RUNNING—FROM DIFFERENT THINGS, BUT IN THE SAME DIRECTION. AND ALTHOUGH I DON'T SEE HIM AS OFTEN AS BACK WHEN INCOME TAX WAS IN MY DISTANT FUTURE, WHEN WE DO SIT TOGETHER ON STAINED COUCHES WITH THE TV ON MUTE, I CAN STILL MAKE OUT, WITH SQUINTED EYES, THE CROOKED SMILE, AND IT BRINGS ME BACK TO DAYS OF SWEET SUN.

I FIND WARMTH IN KNOWING MY FILTH-RIDDEN COMPADRES AND AMIS ARE IN THE SAME PROVERBIAL BOAT AS ME—SAILING JAGGED COURSES WITH TATTERED SAILS ON BLACK SEAS THAT CALL OUR NAMES. THAT'S LIFE—JUDD KNOWS IT AS WELL AS I. SO SIT DOWN AND GRAB AN OAR—THE CAN ISN'T AS BAD AS IT SEEMS.



Frontside noseslide.

[April 10, 1996, Costa Mesa, California, 7:00 p.m., Judd's living room, TV muted.]

What are the most important things or people in your life?

One of them is skateboarding. If it wasn't for skateboarding, I don't know what I'd be doing—it dragged me out of a lot of little things I was into. I was a pretty destructive kid. I was always getting in trouble with the law and things that I'm glad I got out of. Skateboarding gave me something to look forward to.

My family and friends, I'm thankful for them, too. They do a lot of helping out and support me. I just want to live my life to the fullest and make the best of it.

Tell me about your childhood.

When I was a kid I never had too much, and skateboarding was always there for me. I used to get on my board and skate down the street for hours. Like back when I met you, six or seven years ago in the Taco Bell parking lot. We'd go session all day and have fun. Remember?

Oh yeah. How old were you when you started?

It was off and on. I probably started when I was nine and skated 'til I was eleven, then stopped. Started again when I was twelve or thirteen. Kind of like all kids do, you know? I'd go back and forth, but it eventually became one of those things that I just wanted to do. I think I'm into things that are unordinary—things a lot of people can't do. Like skateboarding—most people can't just get on a skateboard, roll up, and do an ollie up a curb, or a kickflip. It takes dedication.

When you started, did you consider yourself a quick learner?

Um, yeah, kind of. I had a lot of friends who skateboarded, for instance Quy [Nguyen]. I've skated with Quy since I started, and he was one of my biggest influences in skateboarding because he's so good. I've always looked up to him. In Orange County every skater knew who Quy was.

Were you born in Orange County?

No. I was born in Kentucky and brought here when I was really young. I've lived here ever since.

How did you hook up with your sponsors?

Channel One I've been with for two years, actually going on three. My first sponsor was Acme. Marty [Jiminez, the owner of Channel One] helped me get on other companies, like Indy. I was on Vans, but I recently made the switch from Vans to Etnies because of the team situation at Vans.

What team situation?

It was hard to get stuff at Vans. There were no bad feelings, though.

What's your current sponsor situation?

Channel One, TSA, Indy, and Stix Board Shop. They're all down for me and give me the support I need. They help me out with little things I might need help with—everything's really good.

How long have you been pro?

For about two years now.

Did you think it was the right time to turn pro?

Marty came to me about two years ago and asked me if I wanted to turn pro, and at that time I didn't need the money at all. He just asked, and I said, "Sure." So I entered contests and started to do well in them—a lot better than I'd done as an amateur.

Do you think you deserved to turn pro when you did?

Maybe I could have waited a little longer to go pro, but I think turning pro pushed me more, and pushed my skating a lot more. When you're skating a pro contest, you have all these really good skaters you're going up against, and that pushes you to do well. You see all these superstar pros who have been around for years, and you want to be one of them.

Do you like skating in contests?

I love skating contests. Contests are the best thing for me. I like going there and just hanging out, you know. I've gotten to meet all the pros, and a lot of them are cool. I just like being in that environment.

Do you like to compete?

I love competing; it's fun. A lot of people get nervous, but it's like second nature for me.

Did you like to compete when you were a little kid?

Switch frontside noseslide where asphalt knows no limits—the County of Orange.

I didn't really see myself then as competitive, but I guess, looking back on it, I was. I played football, I've sailed, I've done body boarding, surfing, Junior Lifeguards. I've done a lot of different things, and skateboarding has been the best for me.

Do you like individual competition, where it's you versus everyone, instead of a team effort?

Yeah, that's the thing about skateboarding, you can go at your own speed and your own pace. No one's pressuring you by saying, "Come on, you've got to do this, you've got to do better." It's just you and your friends. You go out and have fun, like when you started skating—getting on your board and skating for miles every day.

When you think of skateboarding, do you think of it as a job?

When I first started, I didn't feel like it was a job at all. But as I get more into it and learn more about it, [I'm realizing] it *is* a job. And just like in any other sport, you've got to work hard at it to be good and to be one of the people who make a lot of money at it.

Do you consider it a hard job?

I don't consider it a hard job, because I love skateboarding.

Did you have regular jobs before going pro?

Yeah, I had jobs during high school just working at fast-food places and little stores, but never anything serious that I stuck to for a long time.

Do you work now, outside of skateboarding?

I work a couple days a week at TSA clothing. It helps me out, because skateboarding won't be around for me forever. It's something I can fall back on when I'm done skateboarding, instead of one day looking around and going, "What do I do now? Where's my future going to take me?" So, I at least feel [I have] some sort of working background.

When you skate, do you do it to stay up with what other pros are doing, or do you just go out and skate for fun?

I do a lot of both. I like going skateboarding and not having a filmer or photographer there, just to have fun with my friends. But, when it comes time to film, I'm there for that, too.

Kids look up to pros, do you feel you have responsibility to them as a role model?

As a role model, yeah, totally. I see a lot of kids who look up to pros as role models. They want to be just like them.

What advice would give those kids?

Don't make the mistakes I made. Dropping out of high school is one of the biggest mistakes I've ever made. I missed getting to do all the activities involved with school, I didn't get to graduate with my graduating class. So, I guess my advice would be: stay in school and just finish it—if you don't, you'll regret it.

School wasn't really your program?

I went. I went all the time. I moved out when I was fifteen years old, so I had to drag myself to school. No one else was there to do it. It became a hassle coming home, and there'd be no one there to help me. It was hard to do by myself.

Was it a bad situation that made you leave home at fifteen?

It wasn't ... I mean ... it was just situations at the house. I couldn't stay, so I bailed out, you know. I just felt I could be on my own, and I did it. I lived day to day.

Do you plan on finishing school?

Yeah, I have a couple credits still to finish, but I want to do that and get it out of the way.

Do you think, as a pro, that you're helping to further the sport and push it?

Totally, me and everyone else. We've pushed it, and tried to make it better. Someday down the road, another group will step up and push it [farther], just like we have.

Chain vault.

Like a collective effort by all pros?

Yeah. We're trying to get rid of bad politics and everybody talking shit to each other, and just get on our boards and skate.

Is money important to you?

You do need money to get yourself to the level that you feel happy and you can do things. And at the same time, happiness comes from within. It's like a vehicle that can get you where you want to go. Money's not the best thing in the world, but it's there, and you have to deal with it; it is a big part of life. It's hard to be happy when you can't even afford to feed yourself.

How does being a pro skater pay?

It's a hard living. You have to skate your hardest to get paid as much as you can. I've had to pick up a second job. You don't make as much money as most people think you do, but it's growing.

What is? Skateboarding?

For sure. Day by day. I can drive down the street and see a skateboarder on every corner now. A couple years ago, you'd only see a skater every once in a while. Everyone has a skateboard now, even older people; it's the in thing—especially in Orange County. Rollerblading is considered a puss sport, and kids don't want to be pussies, they want to be cool. All the cool kids skateboard. The Rollerbladers want to hang out and see the skateboard stuff, but they can't go if they have their Rollerblades on, so they switch over. Skateboarding's been around a long time, and it'll be here for a lot longer than the trends.

Are you religious?

CONT. ON PAGE 174

S.P.O.T.

TAMPA PRO STREET AND VERT

BY KEVIN WILKINS

THOMPSON

When did you get here?

A vague question, but even if you narrowed your scope to a small warehouse in Tampa, Florida on the first weekend in March, you still would have gotten hundreds of answers. Yesterday, a while ago, last week, just now, um ... I don't know. These are the answers, those were the days, and that was the place where the SPOT (Skate Park of Tampa) pro street and vert contest took place.

The Contest (Street)

They were immortal that weekend ... skateboarders amaze me that way. You can bet that less than one percent of the people at the SPOT contest were thinking of things like lung diseases or the end of it all. And why would they? Skating nonstop for days, always in the heat of the moment, miraculously fueled by the stares of all those who paid six bucks and many who hadn't. No. Don't think, skate.

This tentacle of the contest weekend was the longest. It was the fault of everyone, really. But fault doesn't necessarily have to be negative. Of course it doesn't. I'd shoulder street fault any day of the week over traffic-accident fault or forest-fire fault. I'd take the blame for all one-hundred-ten entrants in the modern obstacle battle and their two runs each of judged skateboarding. I'd vouch for all eight heats of personal sacrifice and trickery. I'd give up a kidney for anyone who took place in each heat's hectic practice sessions. If anyone had a problem with the placement of fault concerning the twenty guys who automatically went to the prelims on Saturday, I'd say, "Hey, sorry. That was because of me. Let me buy you a soda pop."

If someone were to demand that a penance be served for the three-day-long street portion of the contest, I'd give a full confession to any and all accusations. I'd be the martyr for the street world and buckets of street-cred would be mine—from that point on there would be complete and total solidarity among the throngs of pro street athletes, and I'd be satisfied for having done my part. Countless thanks would be piled at my feet. All eyes would be on me, and I'd look amazing. I'D BE A HERO TO THESE PEOPLE!

Anyway, here's the haps.

I-Level's **Billy Lane** managed to floor everyone in his first pro contest with perfect qualifying runs featuring switch backside 180s and nollie kickflip backside 180s. Watch for him. In attempt to keep his feet sweet smelling, **Jamie Thomas** took his shoes off after every run. Maybe he should consider wearing some f—ing socks. Sockless or not, he pulled pop shove-its over the pyramid and frontside nose grinds and backside lipslides on the handrail. **John Montessi** lives in Tampa and used his home-court advantage to backside shifty the pyramid, pop huge frontside airs (high to low) on the quarterpipe, and feeble the handrail. **Jeremy Wray** skates in color—not black and white. He splashed brilliant 360 ollies to backside lipslide and fakie ollies to backside lipslide on the diet handrail. **Mike Carroll's** practice and qualifying runs were awe inspiring—some of the

LEFT: COME FLY WITH ME. TAS PAPPAS SOARS A FIRST-CLASS FRONTSIDE.

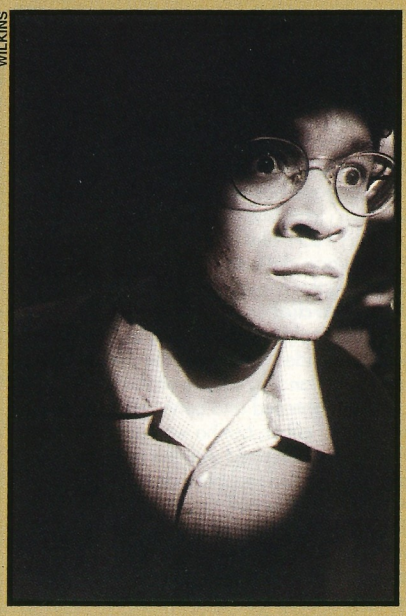
DROORINGS BY KEVIN WILKINS

Welcome to Tampa.

This is the airport. Most companies route their planes here—all the big ones, anyway (the companies, not the planes). It's a fairly plain, nondescript airport—not much unlike any average terminal in any average city in the United States. Similar to a fancy truck stop or a run-down shopping mall—depending on your view. There are halls everywhere, considerately lined with tall windows so you can witness, firsthand, the sheer volume of planes that dock here. Also, there's a bathroom every one-hundred yards or so. The airport's convenience and familiarity are very comforting. Everyone's glad you could make it.

This is the highway that takes you away from the airport and leads you toward Tampa and St. Petersburg. It's number is 275. We're not going to St. Pete today, but an interesting fact about Tampa's closest relative is that it was

WILKINS



most perfect and smooth skating probably ever seen—but he fell a lot in the finals. Before the finals he confidently shot big backside grabs over the hip, kickflipped the pyramid, and feebled the stick-of-butter box all while breathing, blinking, and keeping his heart beating. Truly amazing.

Kenny Hughes entered his last am contest a few weeks before this one, and easily beat everyone into submission. This weekend he shrugged atlas frontside flips and frontside airs on the quarterpipes, as well as a few backside lipslides and feeble grinds on the handrail. Whoa, daddy. **Ed Templeton** seems nice enough, but when you read all those scary things about him being a vampire and calling his company "blood sucking" and stuff like that, you've got to be a little scared that he's going to bite your neck and siphon the vital fluids from your body until you die. All that nice-guy stuff is a front. Monsters are super creepy, and Ed's super spooky. He did backside Smiths on the mad buttery box and frontside feebled and noseblunt slid the handrail—all in the amazing world of the past tense.

Gershon Mosley switch crooked-grinded, switch boardslid to fakie, and switch feeble-grinded the handrail. Yowza! **Jaya Bonderov** and **Tim Brauch** raced all weekend for the number-one spot. Both equally speedy, they were given the only dual pole position ever handed out ever in Indy car history. To celebrate, Jaya popped off high, floaty airs over the hip. Tim (a black wrist guard replacing his ever-present cast) covered the entire course in record time and managed blunt-slide 50-50 to fakies through the corner. A picture of health, **Chet Thomas** switch ollied and frontside flipped the pyramid, and twisted switch frontside 360 airs on the quarterpipe.

LEFT: CHRIS PASTRAS CAUGHT IN THE HIGH BEAMS. RIGHT: ORTIZ SUGGESTS THE BACON AND GRITS. BELOW: ERIC KOSTON, SWEATIN' TO THE OLDIES. LET'S SWEAT ALONG WITH HIM, SHALL WE?

WILKINS

THOMPSON

THOMPSON

THOMPSON

the boyhood home of St. Peter, one of Jesus' most famous apostles and the head greeter to that amazing afterlife resort, heaven. Which, by the way, is the inspirational model for the award-winning discount super-store, Wal-Mart. Please make a mental note of this.

If you look out any of the windows, you'll notice the houses of thousands of content Floridians. These homes were built anywhere from the early 20s to the early 90s and are, surprisingly enough, very much like the living-quarters of the rest of our country's residents.

You may have wondered why our ride is so bumpy, but even if you haven't, let me call your attention to it. Yes, very bumpy isn't it? We think so, too. The shaking and jostling you're feeling is caused by the vehicle's suspension reacting to the irregular surface upon which our vehicle is riding. Very charming, don't you think? The roads here show the amount of wear a rainy climate can put on concrete and other seemingly solid surfaces. It's not raining now; the sun

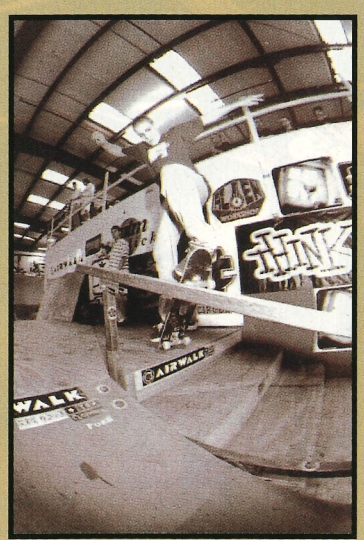
ORTIZ

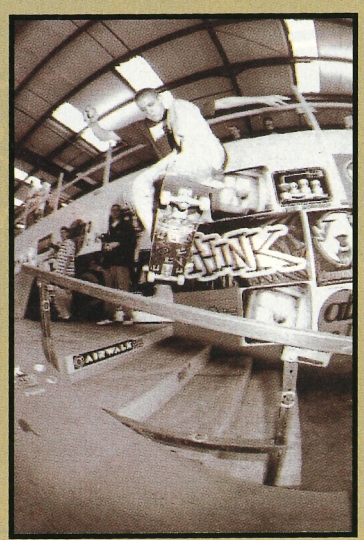
Heir to the aluminum-wrap empire **Andrew Reynolds** casually and assuredly cruised the course, occasionally throwing in frontside flips and backside 180 flips over the pyramid. Fighting rather than switching, **Dan Drehobl** sped ollies to slider fakie up the vert wall, and zoomed really humongous backside grabs over the big hip—landing clean and then flying into the spectators, killing 135—film at eleven.

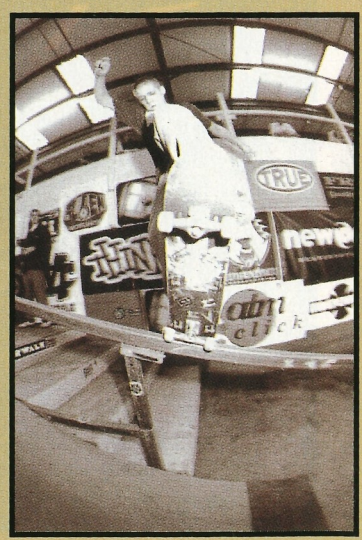
A few slams did have a scary way of occasionally jolting the crowd out of their ***soma*** holiday. **John Cardiel** came up short on a big ollie from one quarterpipe, over another, and the doorway gap, and ended up scaring the shit out of the unscareable by landing square on the back of his neck. John's frightened and confused look didn't assure anyone, either, but he was up and about in no time. Later he flipped over the pyramid without his board, landed real hard on his ass cheeks, and still managed to pull the cleanest 50-50 to frontside airs and nose picks on the vert wall, earning him a nice chunk of moolah. **Steve Berra** and **Matt Pailes** head-butted each other at a pretty good clip and convinced me that they don't get paid enough.

Steve Olson repeatedly sacked himself between successful attempts at 360 flip backside lipslides on the imitation handrail and threw in a few head-on collisions for good measure—yelling at the top of his lungs whenever the chance arose. **Bob Burnquist** persistently battered himself throughout the course of the weekend, but kept going until a hard slam made his knee work poorly. **Omar Hassan**, on his third after-time-was-up attempt at the transfer exactly opposite Cardiel's, slid out and ran the side of his leg into the building support commonly known as a pole. His knee bent in a way it's not designed to, and that was the end of his weekend. Not to worry, though, by the time you read this everyone will be well on their way to recovery. Or they'll have

LEFT: WHEN CLOUDS MOVED ASIDE, THE WALLS OF THE WAREHOUSE GOT REALLY HOT. CARDIEL CUTS A THICK BACKSIDE THROUGH THE RE-COOKED AIR, PROVIDING A SLIGHT BREEZE FOR ANYONE STANDING NEAR BY. BELOW: ROOKIE-OF-THE-YEAR CANDIDATE BILLY LANE DESCENDS THE SUGAR-FREE STAIRS BY WAY OF A GENUINE FRONTSIDE BLUNTSLIDE.







is shining brightly on this lovely March afternoon. Don't worry, though. The rain will come. You know the old saying, the only things you can be sure of are pointless contest articles, death, taxes, and rain in Florida.

Just to your right, nestled cozily between those hotels and the freeway, is a tall, yellow beacon to the hard-working and hungry folks of the Tampa area. The Waffle House has been a longtime hub of the area's blue- and white-collar workers, as well as those looking for a quickly cooked waffle, a side of grits, or a couple sausage links—with extra mad butter, yo. The employees of this and the dozens of others Waffle Houses are a friendly lot, and it's no wonder; every person given the privilege of wearing the W.H. uniform has gone through days of extensive sensitivity training as well as a thorough immersion in customer-relations and culinary-education courses. All of this to bring

WAL★MART

slammed again and be hurt. Punk-rock.

5. Danny Way

Danny is large. His stature became apparent last year when he entered his first competition since breaking his neck and cleaned up like only a man of his size could. This year, in Tampa, he towered over the tiny skateboarders and smashed the street course to splinters—confidently stomping out frontside lipslides on the handrail, tremendous frontside flips on the quarterpipe, pyramid kickflips, and hella mute 360s over the big hip. Oh wait, does hella mean a lot or big? I've never been able to figure that out.

4. Phil Shao

Phil is possessed. But he's learned to live with whatever it is that occupies his soul. Exorcism is not necessary. His symbiont being helps him pull big lien airs over the hip, frontside 50-50s through the corner then frontside ollie to disaster to the shorter quarterpipe, and ollie lipsides up the vert extension. To be honest, the only time I noticed Phil's freeloader getting the better of him was when he bit the head off a pigeon that managed to flap its way into the skatepark. He used his incisors, which we all know make it easy for us to tear meat apart in our mouths, and swallowed the little thing's noggin—as far as you know.

3. Ethan Fowler

Ethan is someone's favorite. No duh, right? They like him for many reasons. He wears workingman's clothing, and his easy-to-groom crop of hair is the talk of the town somewhere, I'm sure. But, most likely, the real reason is that his band, The Rembrants, wrote that cool song that plays at the beginning of the hit NBC sitcom, *Friends*. Please watch it. On a lesser note, he did Indy grabs and backside drifters over the hip, backside lipslides and Smith grinds on the handrail, huge backside ollies on the quarterpipe, and 360 flips on the pyramid. He'll be there for you.

2. Chris Senn

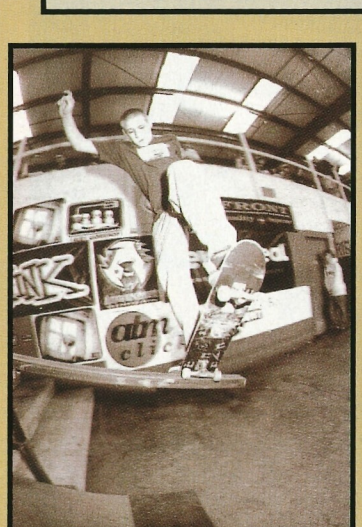
Chris is not one to take it easy, even after being named Skater of the Year. Following such an honor, one would be hard-pressed to resist the temptations of numerous product endorsements and lucrative speaking dates, but not Senn. He knows where he came from and what got him to where he is today—things like speedy alley-oop frontside 50-50s through the corner, fiery handrail tailslides, frontside flips on the pyramid, and fat frontside airs from vert ramp to the vert wall. In Tampa he showed everyone that he respects and will never forget his humble beginnings as a pro skater, even though his newest focus will be the loftiest title any man can hope to obtain—Mr. Universe.

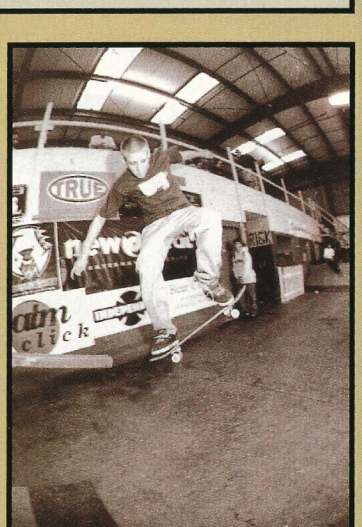
1. Eric Koston

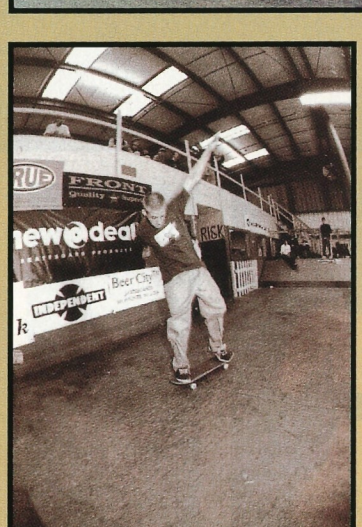
Eric can do anything he wants. Yeah, anything. He can climb straight up trees without using his hands, expertly handle any foreign-policy dispute, and talk on the phone for hours without his ear getting sweaty or spitting on the mouthpiece once. Luckily he has the Herculean self-control necessary to limit his superpowers to skateboarding. Still, he's pretty impressive. Huge nollie heelflips

RIGHT: AMATEUR GEOLOGIST DANNY WAY DOES HIS BEST IMITATION OF A STALACTITE.

THOMPSON







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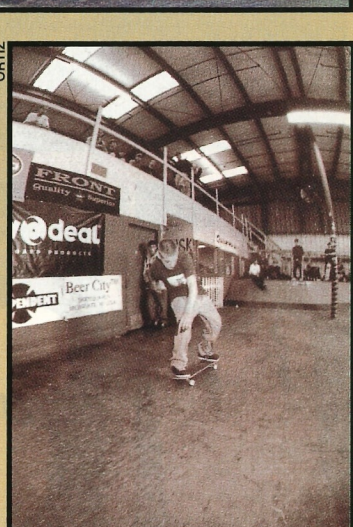
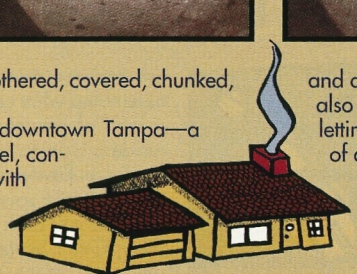


you a quick and agreeable meal—scattered, smothered, covered, chunked, topped, and diced—just the way you like it.

That cluster of buildings to your right is downtown Tampa—a beautiful and mysterious place. Mountains of steel, concrete, and other stuff you needn't bother yourself with comprise one of the most impressive architectural groupings in the vicinity. These silent giants stand guard over just about everything in sight and are home to thousands of offices, shops, and living arrangements. They also provide a shady escape for sun-sensitive individuals, while ingeniously letting just the right dose of harmful UV rays through to heat up the potpourri of asphalt, oil leaks, and damp spots. If your windows opened, you could smell it. A trip to Tampa without a brief hello to these truly authentic-smelling city streets would be foolish, and is not recommended. Tampa was the proud recipient of the 1990 Damn Good Lookin' Downtown Award—an honor bestowed on only the most handsome city centers.



ORTIZ

and switch heelflips over the pyramid, nollie crooked grinds on the handrail, and ollie to feeble fakies through the corner are no problem for Koston. I bet he caves in sometimes, though, and gives himself a perfectly symmetrical haircut or something. Hell, who wouldn't?

Street Results

20. Mike Carroll, 19. Steve Olson, 18. Andrew Reynolds, 17. Jamie Thomas, 16. Dan Drehobl, 15. Tim Brauch, 14. Billy Lane, 13. Gershon Mosley, 12. Chet Thomas, 11. John Montessi, 10. Kenny Hughes, 9. Jaya Bonderov, 8. Jeremy Wray, 7. John Cardiel, 6. Ed Templeton, 5. Danny Way, 4. Phil Shao, 3. Ethan Fowler, 2. Chris Senn, 1. Eric Koston

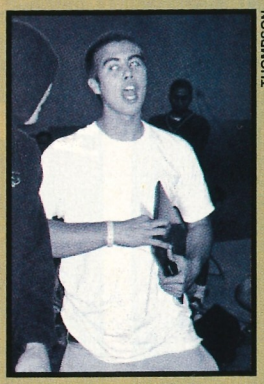
The Contest (Vert)

Vert is condensed. There's not much of it,

RIGHT: KARMA TSOCHEFF IGNITES BACKSIDE OFF A CURVY SPOT STRUCTURE. WHEEEEE! BELOW: MATTIAS RINGSTROM IS A SHY LITTLE GUY. SEE, THAT'S HIM HIDING BEHIND A MASSIVE TAIL-GRAB. B/Ws L-R: PIERCED GIRL. GRACEFUL STREET-WINNER ERIC KOSTON. RONNIE BERTINO IS UNARMED, DON'T SHOOT!

THOMPSON

WILKINS



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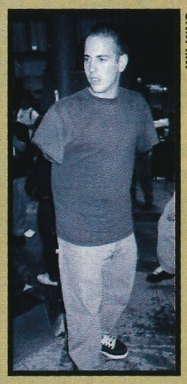
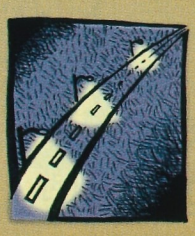


WILKINS

Every staircase is equipped with a handrail, every street is lined with curbs and planters, and a beam of sun has been assigned to each person who treads the sidewalks. Please keep your hands inside the vehicle.

Of course these are not the reasons you're here, are they? No-sir-ree, Bob. When we pull off at the next exit, we'll only be seconds away from one of Florida's most popular, if not *the* world's most well-known, sporting arena—The Skate Park of Tampa. SPOT's illustrious and wise owner/proprietor Brian Schaefer and his peeps have assembled what can be properly referred to as a bone-dry oasis in a land of perpetual moisture. Within the confines of this retreat reside a monster of a street course and a vert ramp, both of which border on flawlessness, and just outside that door over there is a steel-surfaced mini speed bowl for the more claustrophobically inclined.



And you're in luck. This weekend, Brian, Airwalk, Alien Workshop, Giant Skateboard Distribution, and Think are going to jam

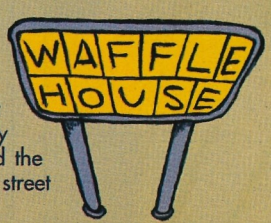
WILKINS

LEFT: BARBEE AND FRAZIER SURRENDER TO THE AIR. BELOW: TEMPLETON WAS SUPPOSED TO SHAVE HIS HEAD IF HE DIDN'T PLACE IN THE TOP FIVE, BUT IF HE DID THAT HIS PENTAGRAM BIRTHMARK WOULD SHOW. RIGHT: AVID INDOORSMAN SHOCK-J THOMAS NOSEGRINDS THE RAIL WHILE YOU PITCH THE TENT.

GEE

ORTIZ

around 200 of the best skaters in the world, their entourage, and a small community's worth of well-wishers into the tinbox warehouse—at first you'll feel like your space has been invaded, but that's just part of the whole experience that makes up this contest classic. Relax and count to ten, but don't bother taking deep cleansing breaths. The air in here is not clean—mostly made up of other people's breath, farts, and masonite dust. All aboard the emphysema express, and welcome to the second annual SPOT pro vert and street extravaganza. I can hear that train a-comin'.



but it's powerful good. If street is spread throughout our city's, suburb's, and town's skateable terrain, smearing its influence wherever it can be smeared, then vert is right on point. It doesn't have a lot of places to be, so wherever it's found, it packs a sharp wallop. And if it's permitted to exist in its tiny habitat, it will grow stronger and healthier while remaining a rare commodity. Such is the case at places like the Skate Park of Tampa. It's like the most killer hydroponic shit you can buy, bro—fully grown indoor, but without water, so I guess it's not hydro, but it's just as killer, dude. Yeah, man. Relatively few participate, even fewer excel, but its niche is so finely carved that not many challenge its legitimacy.

But if those challengers were present at the vert portion of the Tampa contest, they would have easily been converted—their feeble minds taken over by the consolidated power that only a vert contest can deliver. All we gotta do now is get 'em there. The consistency and tech nature of today's ramp riding, undeniably influenced by its far-reaching sibling, street, will no doubt drill itself a comfortable resting place in the nonbelievers' minds. After that it's all over.

Right?

Paul Zitzer lives in Florida—Tampa to be exact. He skates the park at least a few times a week and has for quite some time now. His practice session stretched out over the months preceding the vertical contest encounter. And really, that was all he needed. He kindly and quietly stepped aside and let the rest of the field get their runs in while he just sat back and took it all in. When his heat came up, he showed everyone why the extra practice wasn't necessary—half-Cab heelflip Indys, heelflip gay twists, straight-leg Indys to fakie, kickflip Indys, and kickflip Indy to fakies. Forget about it.

Shhhh. That's **Brian Howard**. Please don't disturb him, he's busy. Very busy. Thinking of stuff you will never know about. Shush.

THOMPSON

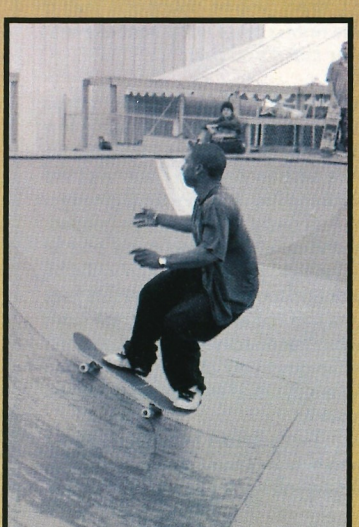
Stand right here and stay very still—you might be able to observe a few of his thoughts turn into action. See, he's a skateboarder. Oh, yes. If we're lucky we'll see him do frontside hurricanes to fakie, high kickflip Indys, backside tailslides to backside revert, and long lines of back-to-back tricks that you didn't think were possible. Guess what? He's one of the smoother of his species. I know—it's exciting, isn't it?

Mike Crum might be your paperboy. When he comes by to collect, invite him in for milk and cookies. Explain to him that you'd like him to get the paper on the front porch once in a while. Be patient with him. Say you understand that he has to use most of his concentration on imposing glue-foot frontside ollies, switch pop shove-its, nollie heelflip Indy grabs, stalling an impressive assortment of handplants, and skying switch frontside ollies (higher than you can do them regular), but you really hate walking out to the sidewalk in your bathrobe every morning. Don't make me call your supervisor.

Rune Glifberg keeps his room clean—a rare thing in today's messy world. But I guess it makes sense that after days spent wallowing in the dirty and trashed society we have created over the centuries, one needs a spotless sanctuary from the dirt—you know, to kind of cleanse the soul. Actually, Rune's spotless quarters might just be a reflection of his nollie frontside 360 mute to fakies (I know its wrong, but it's way easier to say switch Indy gay twist), alley-oop kickflip Indys, switch kickflip Indys to fakie, lengthy backside tailslides and backside Smiths, and shove-it Indy airs. Or not.

Bucky Lasek's knee is on fire. It bothers him a little, but he has a small fire extinguisher with him at all times, and in most cases can have the blaze under control in a matter of minutes. Bucky is one of the growing number of pros skating and living with the continuous din of a destroyed joint. Ibuprofin, ice, and (in some cases) surgery are the only solutions to this problem—easy enough when you think of the dificulty of head-high frontside gay twists, kickflip Indys, 540s, and an impressive grasp on complete and total board control. Don't feel sorry for him, though—the fire means that Bucky has an abundance of fuel to drive him for years. Burn, baby, burn!

LEFT: WHILE FLORIDA'S VISITORS SUFFERED FROM HUMIDITY, HEADACHES, AND DEHYDRATION, PAUL ZITZER FLEW INDY TO FAKIES LIKE THE WELL-ADJUSTED MAN HE IS.



5. Tom Boyle

Let's just say, for the sake of argument, that Tom is a UPS man. Okay? I know it sounds nutty, but his speedy delivery was right on time. Yuk, yuk. Your favorite truck driver safely and promptly transported his crate of tricks to Florida and unloaded items such as foot-slapping fastplants and strongman eggplants on the extension, frontside Smith grinds to frontside ollie, kickflip Indys, kickflip mutes, and one-footed frontside ollies; however, he did manage to damage his package a couple times. Can you sign here, please?

4. Mike Frazier

If you tried skating as hard and fast as you could—extended and contorted and tweaked yourself as much as you could—you'd skate like Mike Frazier. I know that's hard to imagine, but if you concentrate, stay really focused, and skate every day for ten years, you might be able to do it. We're behind you 100 percent. Here are some tricks to try along the way: switch salad grinds, alley-oop kickflip mutes, kickflip Indys to fakie, back-breaking tuck-knee inverts to fakie, and of course, 540s. Don't give up. We know you can do it.

3. Mattias Ringstrom

Mattias was raised learning about spin. Car wheels, tops, fans, Frisbees, planets, solar systems, galaxies, and the art of the circle. When his family told him it was time to go into the world on his own and use his knowledge to become a man, he proudly did so, but was back in five minutes. It seems that following a very short circular path had spun him home more quickly than expected. Later he set his sights on a much bigger circle, part of which led him to a vert contest this past March. That's where he gyrated lots of circles—shove-it varials to fakie, 360s, 540s, and even a 720 in his contest run. Mattias' family must be very proud.

2. Danny Way

Danny is bionic. Many have suspected this for years, but he has masked the world's suspicions by periodically having longer limbs attached to his body to simulate growth as he got older. Well, now the growth has stopped, but in order to continue his progression, a powerful, high-tech external knee has been attached to one of his legs. Ask him about it, and he'll say it's a carbon-fiber brace made by a highly respected doctor. Ha! Steve Austin never did fifteen-foot nose slides to 180 out, switch backside tailslides, ceiling-scraping methods, or 540s—but he was too busy saving the world. Danny has less important things to worry about.

1. Tas Pappas

Tas (pronounced Tus) wears lycra. When you skate like him, your gear no doubt has a way of getting out of place—and we all know how distracting that can be. Lycra keeps everything in its assigned location. This, along with extensive training in the ways of Eastern European gymnasts, makes it easy for Pappas to grind very far on backside ollies to frontside Smith (yes, I agree—someone please name this), float big arcing switch frontside air reverts, and spin slow extended backside 360s and 540s that seem like they'll never get back to Earth. So, before you knock his undergarment habits, I say to you, let he who has never worn a jock or a Speedo cast the first stone.

Vert Results

10. Paul Zitzer, 9. Brian Howard, 8. Mike Crum, 7. Rune Glifberg, 6. Bucky Lasek, 5. Tom Boyle, 4. Mike Frazier, 3. Mattias Ringstrom, 2. Danny Way, 1. Tas Pappas

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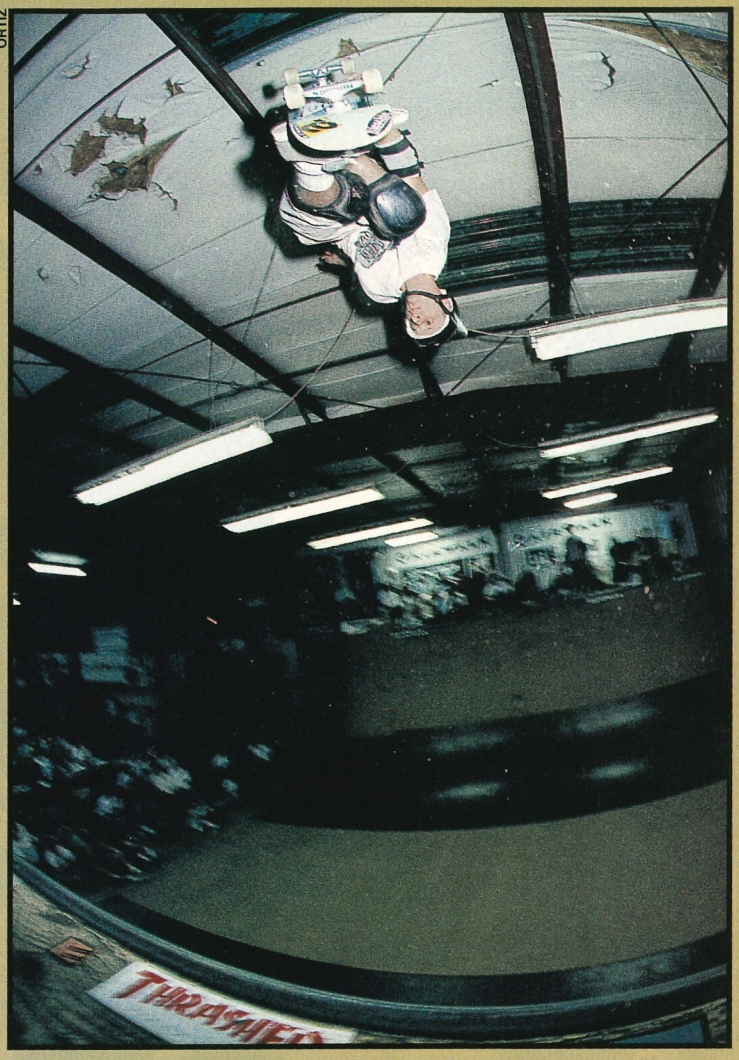
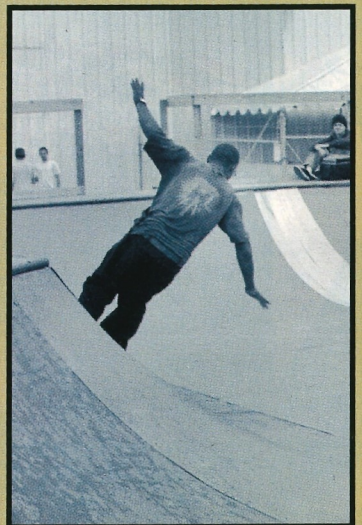


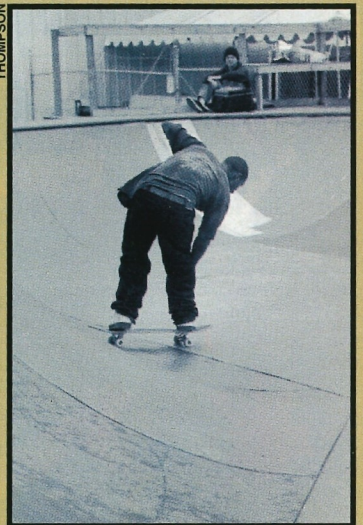
WILKINS

THOMPSON

ABOVE RIGHT: BUCKY HAD ARGUABLY THE BEST RUN OF THE WEEKEND, BUT IT WAS HIS FIRST OUT OF THREE AND HE SKATED EARLY IN THE ORDER. FIGHTING A BATTLE OF PURE LOGISTICS, HIS SIXTH-PLACE FINISHING SPOT DOES HIM NO JUSTICE—THIS PHOTO OF HIS OVERTURNED INDY DRIFTER KINDA DOES, THOUGH. RIGHT: MICKY REYES LOVES BIRTHDAY CAKE MORE THAN YOU. SEQUENCE: MAN *AND* MACHINE. GERSHON MOSLEY PLAYS CATCH WITH HIMSELF.



THOMPSON

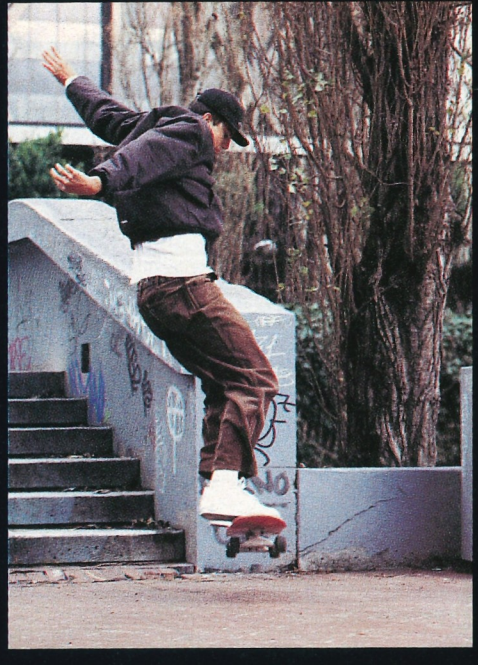


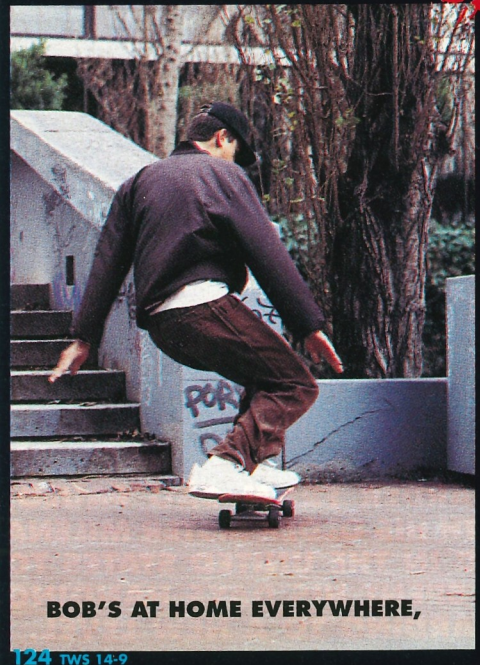
SUNGLASSES GIVE ONLY 92 PERCENT PROTECTION FROM HARMFUL UV RAYS. THIS SWITCH KICKFLIP TO FAKIE AT BOARD AID III, IS 100 PERCENT USER FRIENDLY. SKIN PHOTOS.

BOB BURNQUIST

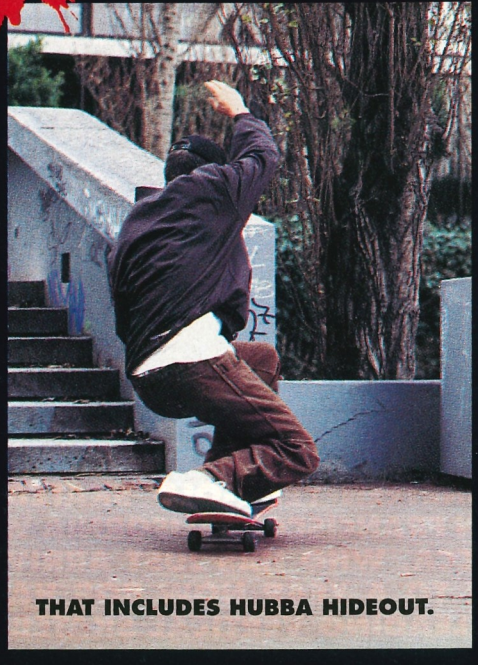
WHAT ABOUT BOB?
THE BOB BURNQUIST INTERVIEW
BY ATIBA JEFFERSON

BOB BURNQUIST IS A NINETEEN-YEAR-OLD SKATEBOARDER FROM SÃO PAULO, BRAZIL. HE NOW LIVES IN SAN FRANCISCO, CALIFORNIA WITH HIS OLDER SISTER MILENA AND YOUNGER SISTER REBECCA, WHO HAS JUST ARRIVED IN THE UNITED STATES TO ATTEND SCHOOL. FOR CLOSE TO A YEAR NOW BOB HAS SPENT HIS DAYS HANGING OUT WITH HIS SISTERS AND LEADING VERTICAL SKATEBOARDING TO A NEW LEVEL.





BOB'S AT HOME EVERYWHERE,



THAT INCLUDES HUBBA HIDEOUT.

180 NOSEGRIND. TOBIN PHOTOS.

[The tape recorder kicks on with a loud electronic belch. Atiba's voice starts over the mic loud and unstable, but quickly comes under control.] **This is Bob Burnquist's interview. It's 11:15 on the nineteenth of March, in the nine-sickle [1996]. Let's do some basic shit real quick.**

All right.

How old are you?

Nineteen.

Where were you born?

In Rio de Janeiro, Brazil.

Where do you live now?

In San Francisco.

How long have you lived there?

The first time I came to San Francisco was in July of 1994, but just to visit. Then in December of that year I came back. My sister was with me, and she rented this house. She stayed, and I went back and forth for about a year and a half. Now I've been here [permanently] for about seven months.

So you're a dual citizen? How does that work?

My mom is Brazilian and my dad is American, so I have a Brazilian and an American passport.

Where's your dad from?

He was born in Taft, California, but he grew up in the Bakersfield area. He lives and works in Brazil now. He likes it there. He was a tourist who became a resident.

Did he lose his American citizenship?

No. He got Brazilian citizenship when he married my mom.

Do you like one over the other [between Brazil and America] to live?

There are different aspects I like about each place. I like the States because of skateboarding—you can skate everywhere, and I've made new friends now, so I like it and enjoy it here. But Brazil is where I grew up; it's where I have my roots. I like hanging out there and talking about the past.

Where do you see yourself living in the future?

We were talking earlier about how Nostradamus predicted a huge earthquake in 1999 in the Bay Area or whatever. I don't think I'll be here in 1999, just because of that prediction. [Bob laughs nervously.] It might sound crazy, but I'd be *going* crazy.

So where would you go?

Somewhere away from San Francisco, or back to Brazil for a year or something.

But most likely you'll ...

Most likely I'll be somewhere in California.

How long have you been skateboarding?

Almost nine years. Eight and a half.

How long have you been pro?

In Brazil I've been pro since I was fourteen. It was a weird thing—at an amateur contest me and all my friends decided to turn pro for some reason. In Brazil it's a decision that you have, not your sponsor. It was like, "Yeah, I'm pro." [Atiba and Bob both laugh.] In the States I've had a board and gotten paid since the Vancouver contest [May 1995].

Were you getting paid in Brazil?

Yeah, about 50 bucks a month—that's if we got paid, y'know?

Who're your current sponsors?

They are anti-hero, éS Shoes, Independent, Spitfire. I guess that's all.

Did you ever skate an amateur contest in the States before you turned pro?

No.

Is it a whole different world being pro in the U.S.?

It's paradise, dude.

Do you like getting paid more than 50 bucks a month?

Hell, yeah. I love it.

Do you get more travel opportunities here?

A lot more. They pay for everything. In Brazil they [sponsors] would only pay half, and you'd have to make all your reservations and come up with some of the money. It's rad being with Deluxe—they have Mickey [Reyes] to take care of all that shit so you can just think of what you have to do.

How many people are in your family?

I have two sisters, my mom, and my dad.

Are you pretty close to your family?

Yeah.

Do you like that?

Yeah, I love it. I'm closer to my mom and my sisters because I've lived with them. My dad moved to Rio when I was twelve or thirteen, so I didn't really live with him. I always talked to him on the phone, though, and I was always going to Rio and stuff. It was usually five days with my mom, two days with my dad.

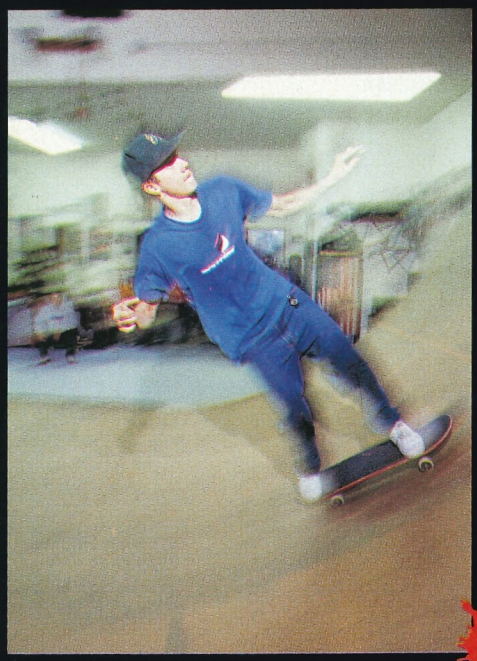
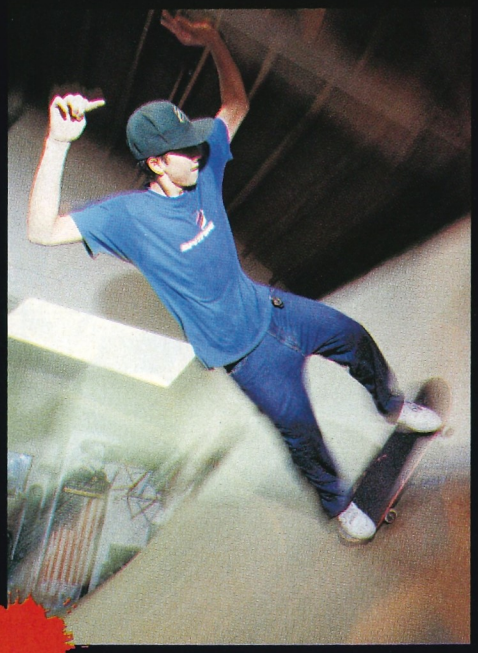
Does your family support you in your skateboarding?

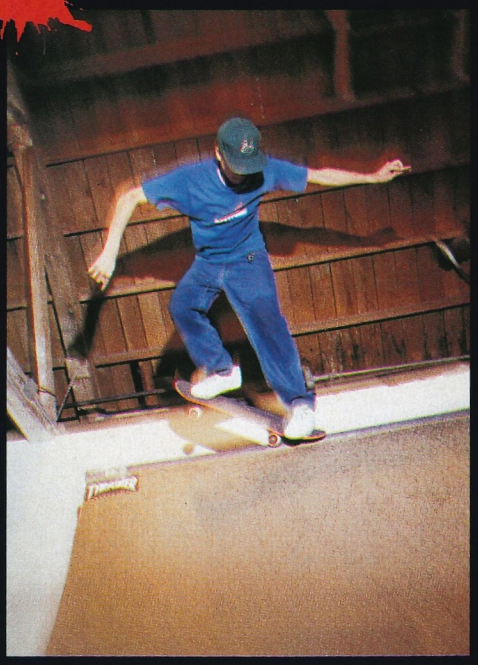
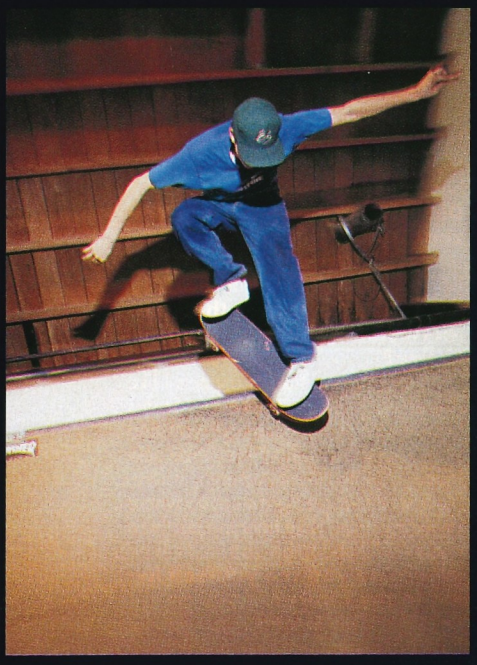
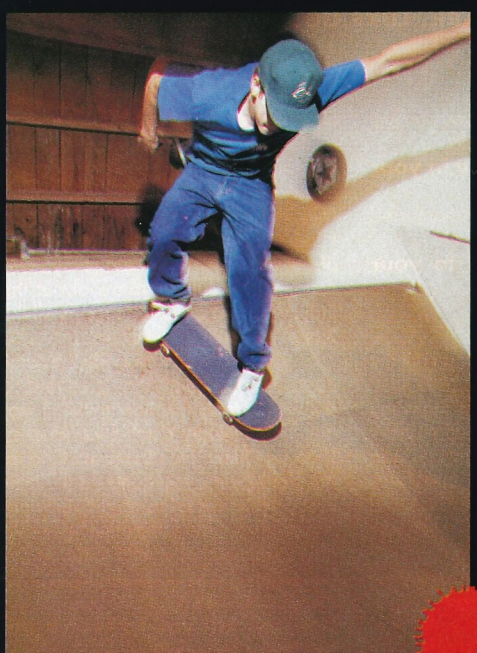
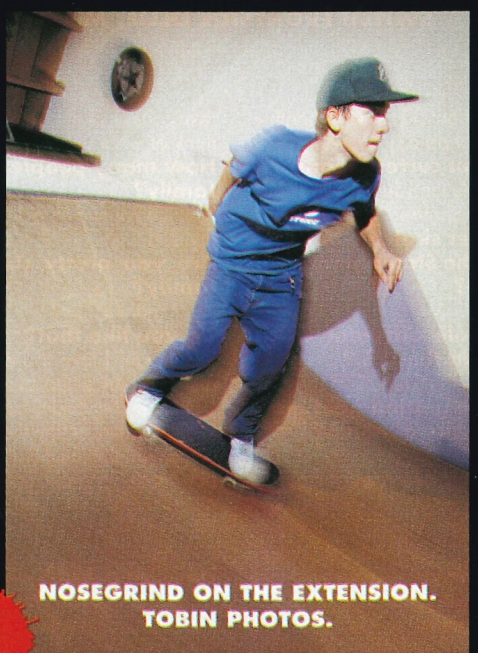
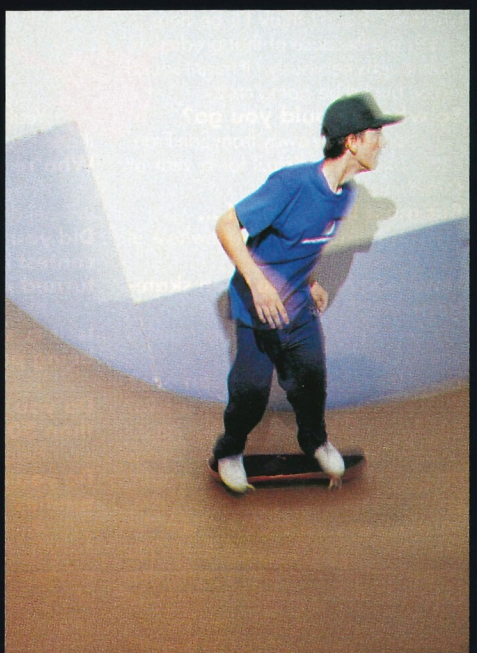
Yeah. They always have. My dad bought me my first board for my eleventh birthday. We bought it all separate—the board, the grip-tape, the wheels, the bearings, and everything—he had a workbench, and put on the rails and the noseguard and everything. He knew a lot before I even knew about skateboarding, and [even now] he probably knows more about the industry part because he reads all the *TransWorlds* and *Thrashers*.

The last time I was in Rio, he came up to me and said, "So, is so-and-so still working on this new trick?" I was like, "I don't know, Dad." [Bob laughs.] Then he's like, "He's been working on this [trick], and you gotta think about that." He's got a competitive mind, which I understand, because he's probably just proud of what I'm doing. He just wants me to do better, and that's the way he sees it.

Does he tell you to watch out for Tony Hawk?

SWITCH FRONTSIDE OLLIE, MISSILE PARK. LUKE OGDEN PHOTO.

NOSEGRIND ON THE EXTENSION. TOBIN PHOTOS.

Totally. He'll say, "Watch out for Tony Hawk," or whoever's skating really good. And I always tell him, "You know, Dad, that's not how it is. I just skate to skate and have fun, and that's it. Whatever happens is cool." I'm stoked whenever I get to talk to him about that. My dad's totally supportive. If he could, he'd be at every contest. In *Thrasher*, I remember, he was in the background of this one photo, and in the Brazil article in *Thrasher* he was in the background a lot, too. He always has to be there.

You're dad gets more coverage than you.

[Bob and Atiba start laughing.] Yeah.

Did you graduate from high school?

I took my GED here [in the U.S.]. I didn't graduate in Brazil. I went to high school until the second year—we have three years in Brazil. After those two years, I just wanted to move here. If I was in Brazil, last year would have been my last [in high school]. If I hadn't come here, I wouldn't have been able to go to Europe, and I would have missed a lot of skating. So, I decided to take my GED test and go to college here.

[Interviewer and interviewee pause for a moment.]

Oh, about my parents being supportive—my mom was always afraid of going to watch me skate. I remember when I first learned fakie ollies, I told her, "Oh Mom, I learned how to fly off the ramp and come back into it—you have to come and see it." So they all came to the skatepark, my whole family and my grandma from the States. I padded-up and started doing fakie ollies like, "Woooow!" I wanted to pop it so high. I just wanted to go the highest I could. So this one run I pumped the tranny, popped the hardest I could off the coping, flew, and landed flat on the flatbottom, like, "Kwah!" [He hits the table for effect.]

I just went for the fattest ollie I could have possibly made, because my grandma, my dad, my mom, and all my sisters were there. So, my mom starts screaming [Bob imitates her voice], "OH, MY BABY!" She walks out and goes home all bummed. I went home, and she says to me, "I don't want you doing that anymore." She's funny. My dad witnessed my first 540.

Was he stoked?

Yeah, he was stoked. I remember thinking, "I have to do it. My dad's here. I have to do it." Then I said, "Dad, Dad, check it out!" I spun it, and made it, and started screaming like, "Yeah, yeah, yeah!"

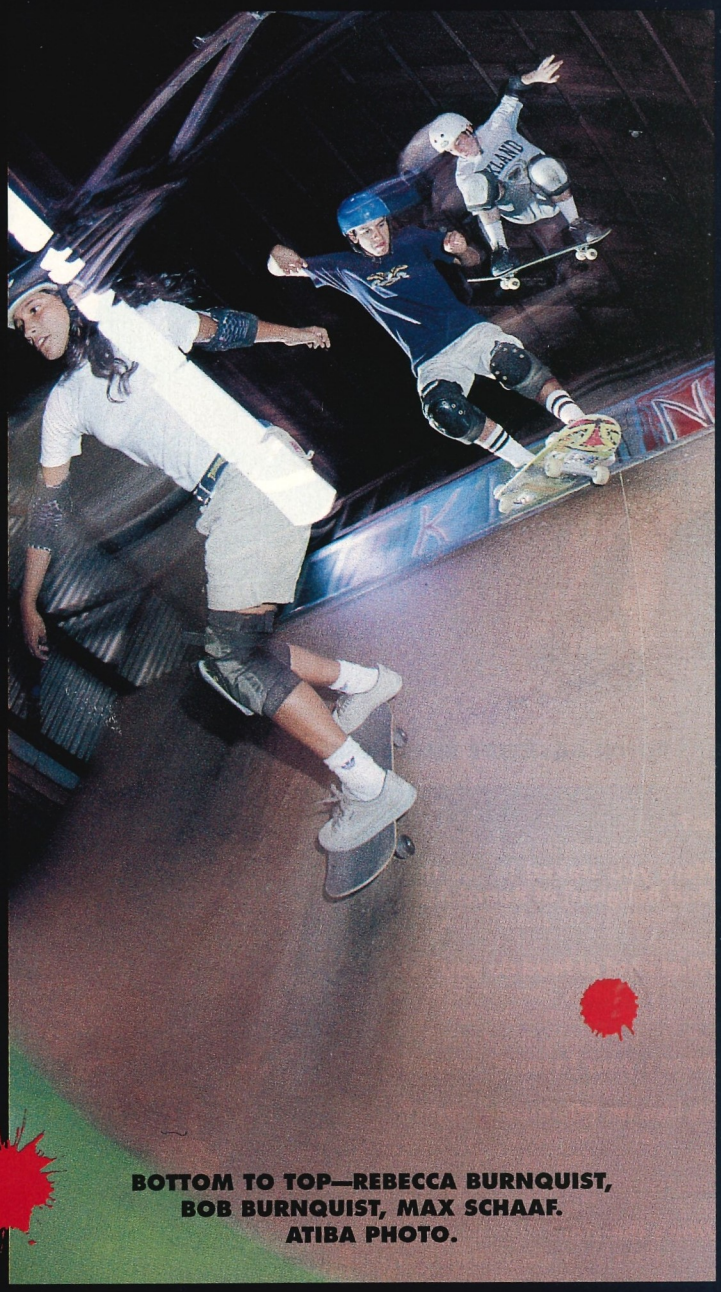
Do you think you'll go back to school?

Yeah I will. I don't know really what I want to do yet, but I want to start taking classes at City College. Some English classes to back-up my English and writing, because I don't think it's really the way I want it to be.

What you do in your spare time?

Skate. My routine changed when I moved out here, because it's just different for me. I've got to catch up. I used to mountain-bike a lot. I played baseball on a Brazilian team, too.

Did you ever play soccer?



BOTTOM TO TOP—REBECCA BURNQUIST, BOB BURNQUIST, MAX SCHAAF. ATIBA PHOTO.

SWITCH BACKSIDE AIR. SWIFT PHOTO.

Yeah, I played soccer in school—I played all kinds of stuff. Basketball, soccer, handball—I was always doing something.

Is handball big there?

The handball you guys play here is different. In Brazil there're seven dudes and a goal keeper, it's kinda like soccer, but you play it on a hard court, indoors. I [also] work out sometimes. I like to stretch ...

[Atiba interrupts.] Getting buff?

Not to get buff, just to make some muscles so I can take the falls.

Have you had a lot of injuries skateboarding?

Yeah. A lot.

How many broken bones?

Probably ten.

Ten?!

Or more. I broke my foot badly when I was nine months old. Some guy on stilts fell, and his stilt crushed my foot. Since then I've sprained both my ankles, and I broke my left one in Germany. I sprained my right ankle twice: once badly, once not so badly. I've broken my elbow five times in the same spot. I broke my left wrist and four fingers on that hand all at the same time.

While you were skating?

Yeah.

Ever break your collarbone?

No. I got lucky—never [the] collarbone.

You better knock on wood.

Uhh ...

[Atiba barks out an order.] Knock on wood!

I don't need to knock on wood. [Laughs slyly.] If it has to happen, it will happen.

It makes you tougher.

Or weaker.

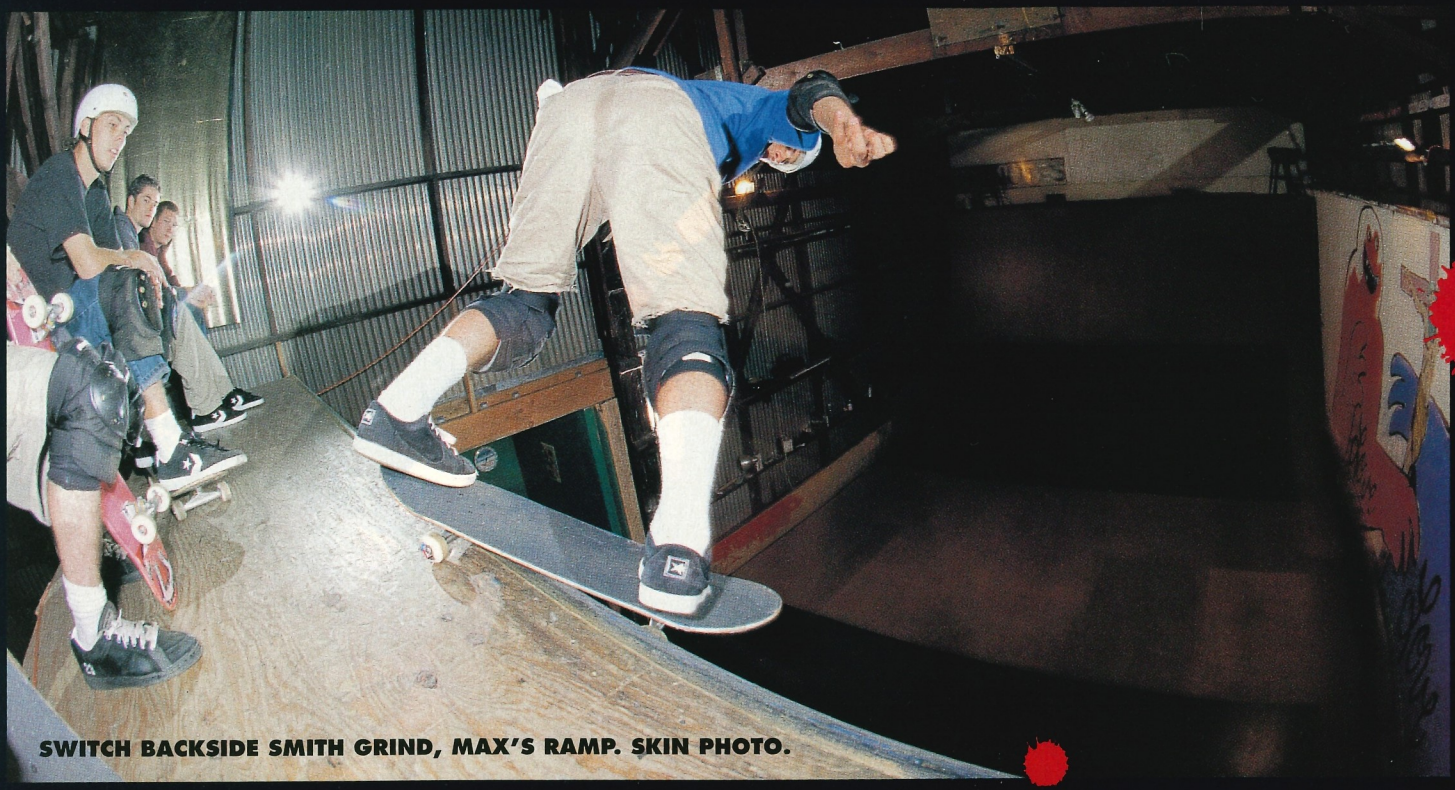
What kind of music do you like?

It depends on what I'm doing. If I'm about to go to sleep, I like reggae, jazz, and slow Brazilian music called MPB. I like metal and punk to skate to. I really like all types of music ... besides pop, and rave, and that crazy stuff.

When you go to a contest, do you have them play a certain song during your run?

No. Actually, I probably have once or twice, but I never really think about that.

If you did, what song would it



SWITCH BACKSIDE SMITH GRIND, MAX'S RAMP. SKIN PHOTO.

be?

A Descendents' song.

Were you stoked to see them [Bad Religion] at Board AID?

Yeah, I was stoked! I like Bad Religion.

What kind of food do you like?

I like pasta, Mexican food, my mom's food—whatever she cooks. Basically, [I like] healthy, non-fat stuff.

What's your favorite movie?

Condorman.

It's like an 80s movie, right?

Yeah, I remember watching it when I was a little kid, and I rented it about a million times. I was so stoked on it.

Who's the star?

I don't know, dude. I think it was that guy who was *The Greatest American Hero.*

He was Condorman?

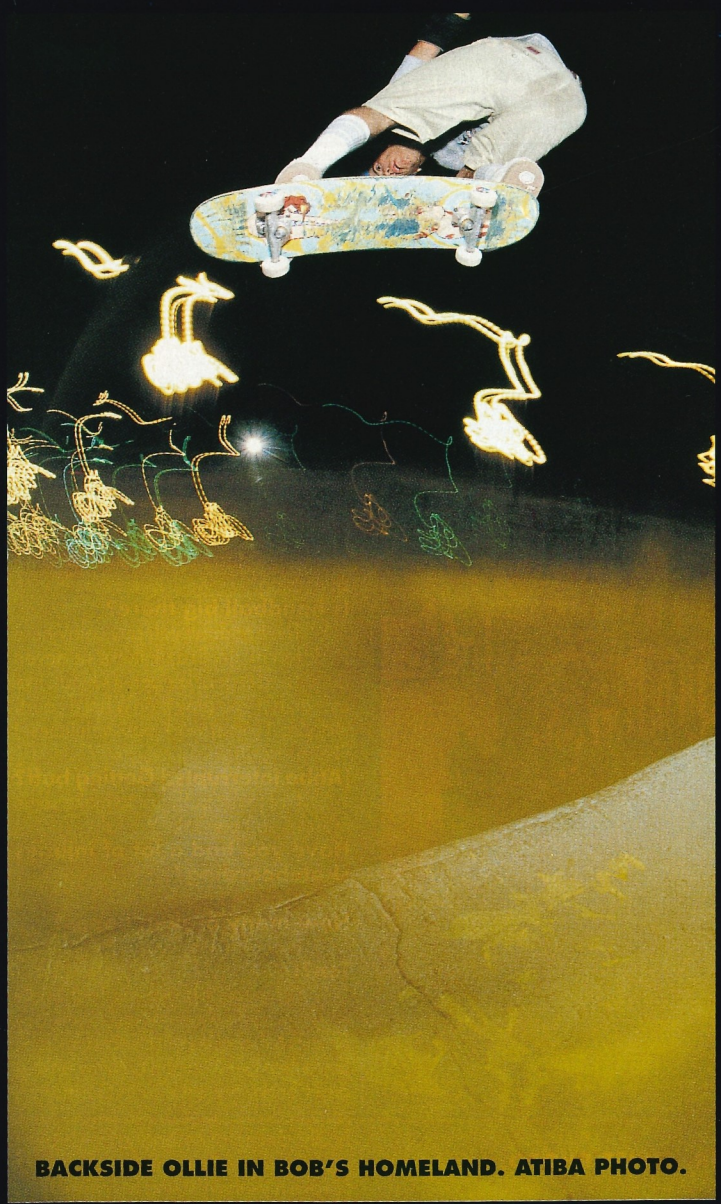
Yeah, yeah!

[Both start singing the theme song to *The Greatest American Hero*: "Believe it or not, I'm walkin' on air." They start laughing.]

I used to love that. I used to watch it in Portuguese [the official language of Brazil]. *Condorman* was in English because it was a pretty big movie, but whatever was on TV I saw in Portuguese. When I watch television here, sometimes I see cartoons that I remember from back when I was a little kid. They're speaking English, and I'm like, "Wow! That's not right." Because I have the voices in my head, and they're Portuguese.

When did you learn to speak English?

At the same time I learned to speak Portuguese. When I was learning [to speak], everything had two words: table—mesa. I had to speak English with my dad and Portuguese with my mom. So, when I was talking with my mom I learned to think in Portuguese, and with my dad I thought in English.



BACKSIDE OLLIE IN BOB'S HOMELAND. ATIBA PHOTO.

Where do you picture yourself in the year 2000?

I'll have a house in the country with a ramp in the backyard.

In the U.S.?

Yeah, but not in a big city. Just mellow—in the woods. Escape. [Bob goes from mellow to screaming.] ESCAPE!

Do you consider yourself a vert or street skater?

[Brief pause.] I consider myself a skater. I'll skate whatever, but I do like skating vert more.

Do you see a lot of kids coming up like you, Colin [McKay], and Danny [Way] as more well-rounded skaters?

Yeah, but I think vert skating takes a lot of time. Not generalizing—because there could be a wonder kid who always skated street, then in two years would be the raddest vert skater, you never know—but I think that you really have to want to vert skate, not just do it because everyone else does it.

It's probably harder to stay dedicated to vert skating.

Yeah. You've gotta start when you're young, and then street skating just comes with skateboarding.

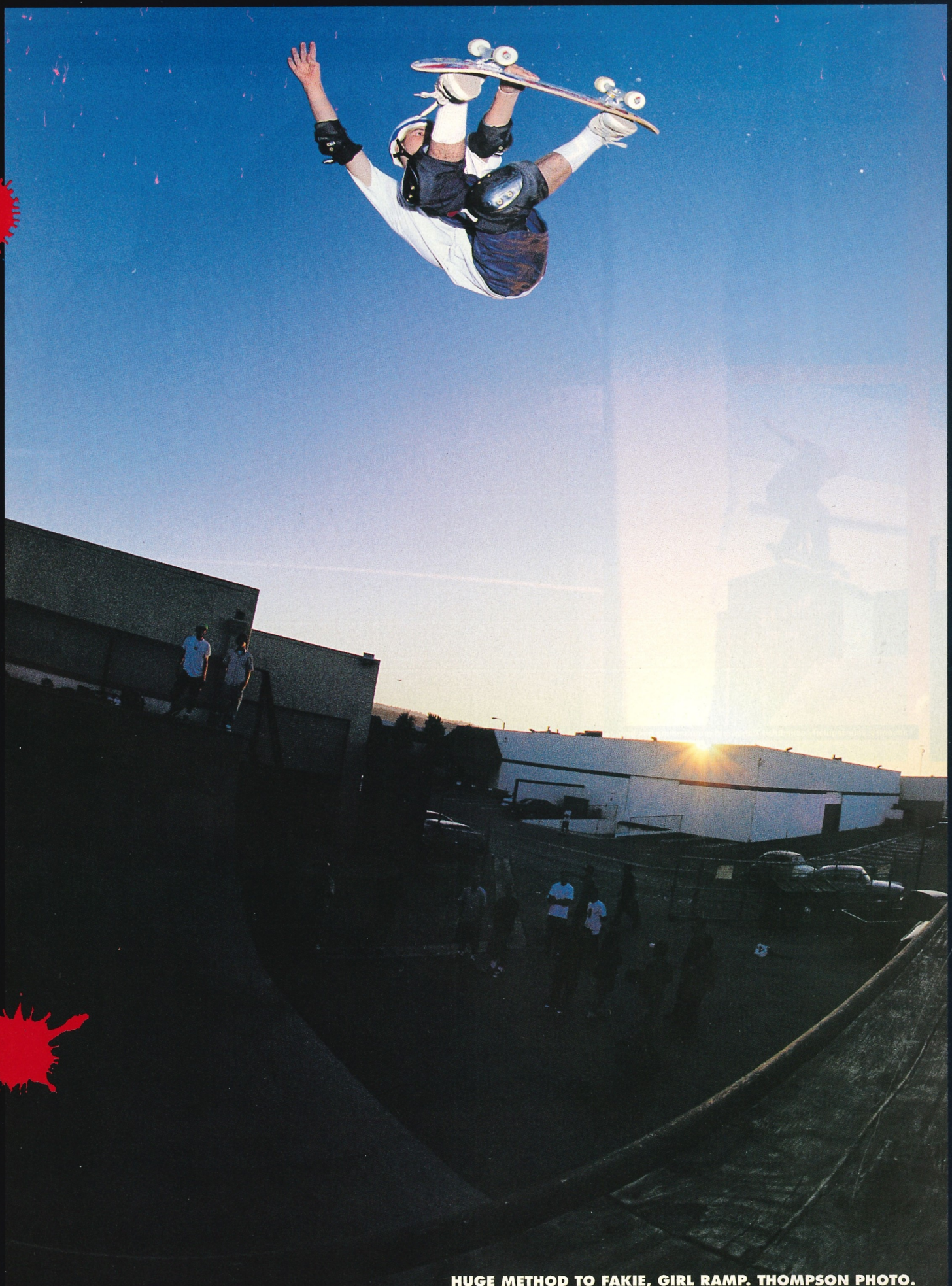
Who were the first American pros you ever saw in Brazil?

Sergie [Ventura] and Christian [Hosoi].

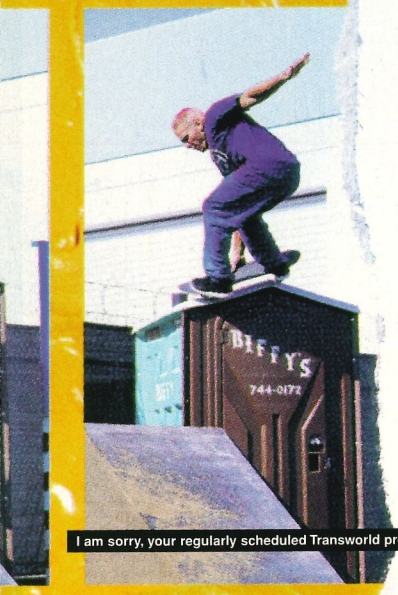
Did you ever think you'd be skating with those guys?

No dude. I never did. Sometimes I trip out, I look at Sergie and I remember being in the crowd, and those dudes skating, and me [screaming], "YEAHHHHHH! Oh my god, that's incredible!" I was a little kid, and I didn't have a good view of the ramp or anything, all I could see were these dudes flying. I remember in Vancouver [Slam City Jam Contest], Sergie came up to me, and he was all, "Dude, you can take

CONTINUED ON PAGE 188



HUGE METHOD TO FAKIE, GIRL RAMP. THOMPSON PHOTO.



I am sorry, your regularly scheduled Transworld programming has been temporarily cut.

You were in Europe?

I spent the whole summer in Euro
days.

***Did you wear the clown outfit th
time?***

Not at all, not once.

Did you do well in the contes

I did okay, I qualified sec

Did you beat Tom Knox?

Yeah.

Did he get pissed at you?

No, Tom does well in
gets burned. He and Alan Pe
in Münster.

Do you own very much s

Mine's worth way les

That's good.

I'm king of the dispo

You have no rules; that'

I threw everything
clothes like three times.

***What if you saved all y
and then gave them ou***

I guess that would
sometimes, try to stoke k

Are you ever mean to th

No, never. I could ha
ankles and a hemorrhoid,
demo barefoot. I'd still be all,
up?" to the kids, then I'd go ar
ramp. You can't be all mean to

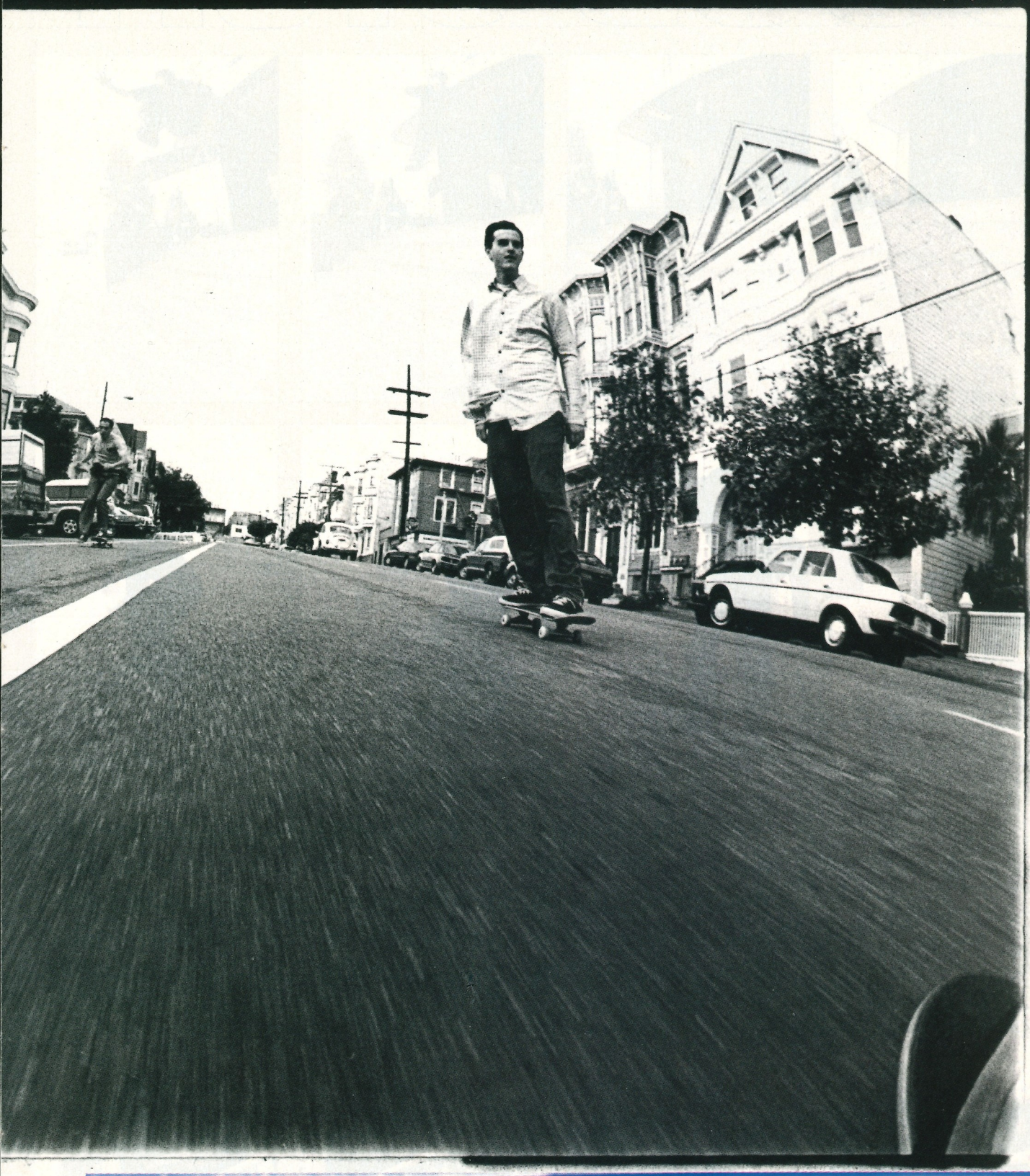
Natas. TWS 14-9

PROGRAMMING INJECTION

#8 BY ED TEMPLETON

SOMETIMES ITS NICE TO GET AWAY FROM THE PROGRAMMERS—

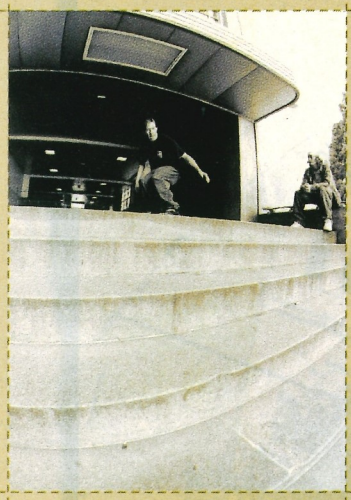
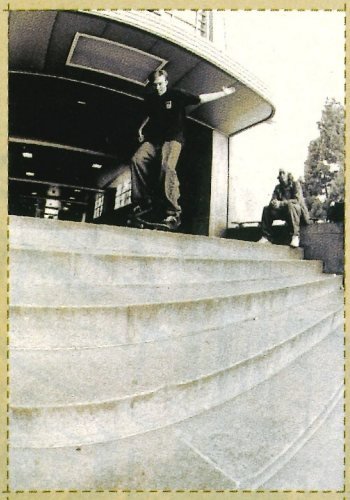
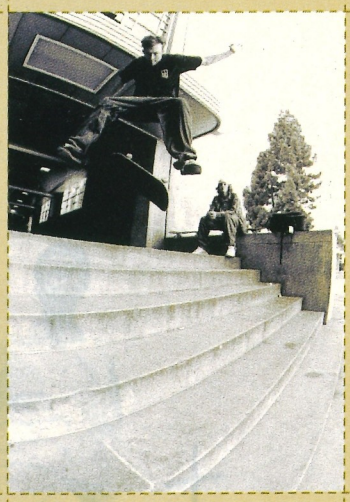
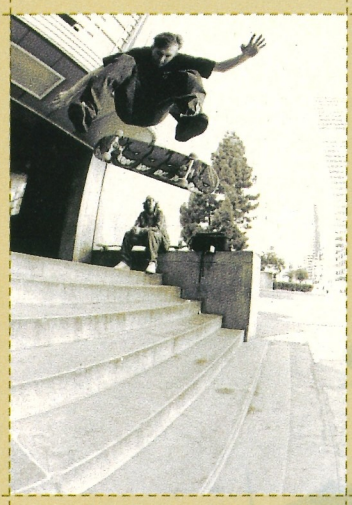
Mat & Jon McGrath getting away

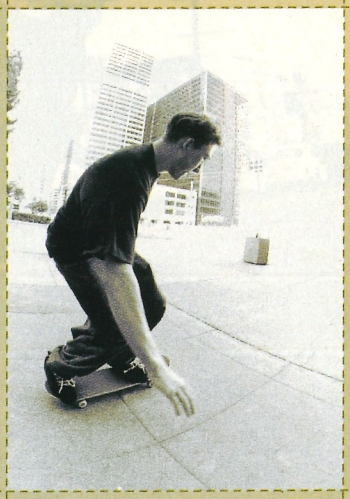
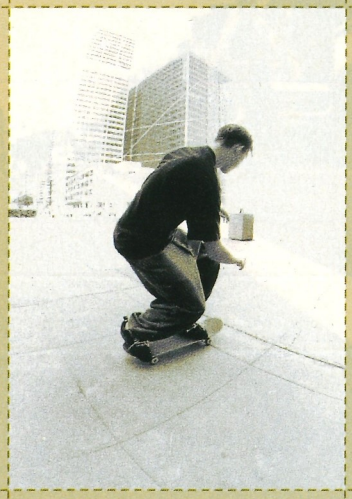


This is all that really matters PHOTO BY ©Dennis McGrath 1996

-ALL THE SAGGY FAT PIGS AND UGLY RETARDED LAXATIVE EATERS
WHO HAVE NO CONTROL OF THIER LIVES-
ADDICTED TO PRESCRIPTION DRUGS, ~~NEWS AND MONEY~~

GOOD STUFF

NOLLIE
HEELFLIP

JOEY BAST IS ONE OF THE MOST UNDERRATED SKATERS I KNOW. JOEY TAKES ABOUT HALF AN HOUR TO MAKE SURE HIS HAIR IS JUST RIGHT, THEN, TEN MINUTES LATER, PUTS A HAT ON. (GO FIGURE.) SINCE I MET HIM FOUR YEARS AGO AT EMB WE'VE BEEN GOOD FRIENDS, MAYBE THIS WILL BRING YOU CLOSER TO HIM, TOO. —DRAKE JONES

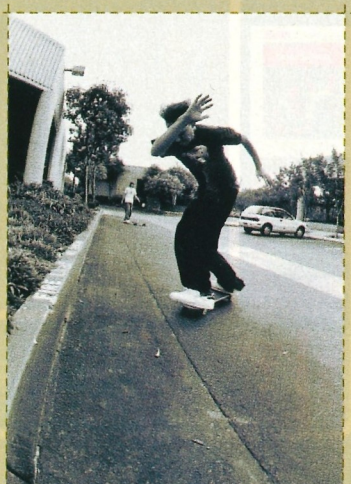
JOEY BAST

PHOTOGRAPHY BY ATIBA JEFFERSON

FRONTSIDE
NOSESLIDE

SPONSORS: PLANET EARTH, VENTURE, FTC SKATE SHOP, SSBC
ORIGIN: EARTH

BACKSIDE
ONE EIGHTY



junk

by jeremy klein

japanese horror comics

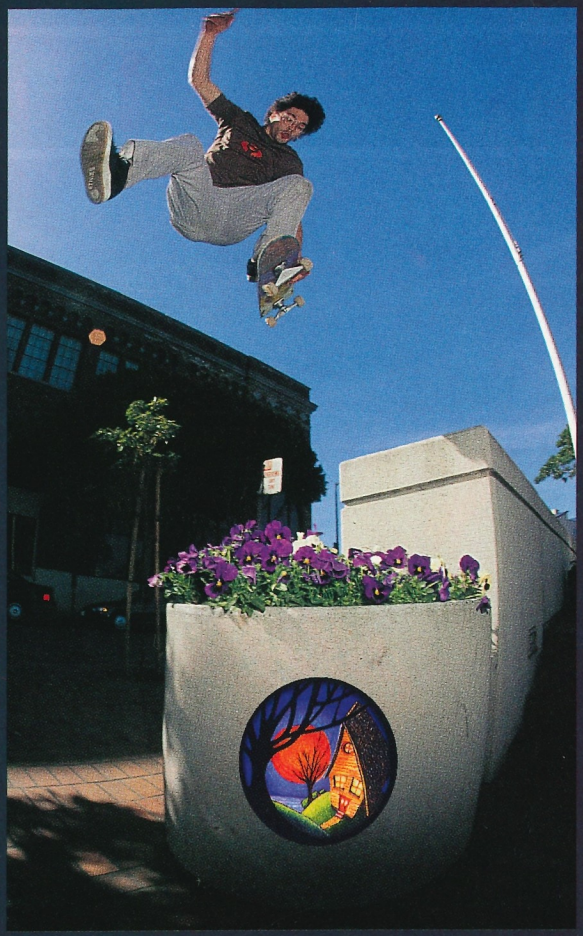
i buy these comics at yaohan by my house, they have lots of great pictures and most of them are at least 750 pages thick! these comics are so graphically violent who cares if you can't read it. actually i'm glad i can't read them, who the hell wants to read 750 pages anyways!! japan has the best shit.

JACKED!

this is a pictu

ure of natas and gonz from 1987.

ERIC VON PREISING



FAKIE MUTE ONE FOOT IN S.F. • ALL PHOTOGRAPHY BY MIKE BALLARD

BRAIN FLOSS

I remember back to the early 80s when Eric and I were growing up in the house that our dad built in Olivenhain, California. This is where our family inspired us and our artistic background was founded. You see, since day one, creativity was always emphasized by our parents. Eric played violin, and I played piano. Together we did duets at recitals. Another huge influence on our lives was our grandma Mary Preising, who was a great artist. Oil paints were her favorite medium. She was always giving us helpful hints with our drawings. Being surrounded by positive, creative energy has made us who we are today.

Eric quickly soared deeper and deeper into the realms of music and art. Today he makes his living as a graphic artist and as art director of Soopkich'n clothing. I predict that he will become a famous artist. It is in his blood, mind, and soul. It is inevitable. I'm proud to be his brother.—**Laban Pheidias**

SIGHTINGS

ABOVE: ADAM LUXFORD, STALEFISH IN MELBOURNE, AUSTRALIA. TWINKIE INVENTOR JIMMY DEWAR ATE 40,177 TWINKIES IN HIS LIFETIME.

SEQUENCE: KANTEN RUSSELL BACKSIDE 180 KICKFLIPS A ROOF GAP. IN 1990 SOMEONE PAID 61,000 DOLLARS IN A MONTANA AUCTION FOR A LICENSE TO KILL A SINGLE BIGHORN SHEEP.

THE FACTS FOUND IN SIGHTINGS' CAPTIONS WERE ORIGINALLY PUBLISHED BY HENRY HOLT AND COMPANY IN *THE COMPLETE HARPER'S INDEX.*

THOMPSON

CHARLIE WILKINS, FRONTSIDE WALLIE IN BOSTON, MASSACHUSETTS. THE AVERAGE NET EARNINGS PER ACRE OF FARMLAND IN MASSACHUSETTS IS 305 DOLLARS.

ELYASHKEVICH

MIKE WRIGHT CLEARS A DOWNTOWN HANDRAIL. THE AVERAGE HOURLY RATE CHRYSLER PAID ITS CEO, LEE IACOCCA, IN 1989 WAS 1,921.29 DOLLARS. THE AVERAGE HOURLY WAGE OF THE AMERICAN AUTOWORKER THAT YEAR WAS $15.74.

WIG

GEOFF ROWLEY FRONTSIDE BOARDSLIDES A LIVERPOOL HANDRAIL. MICK JAGGER ONCE SAID HE'D RATHER

DIE THAN BE PERFORMING HIS SONG, 'SATISFACTION' AT THE AGE OF 45, BUT ON THE 1989 ROLLING

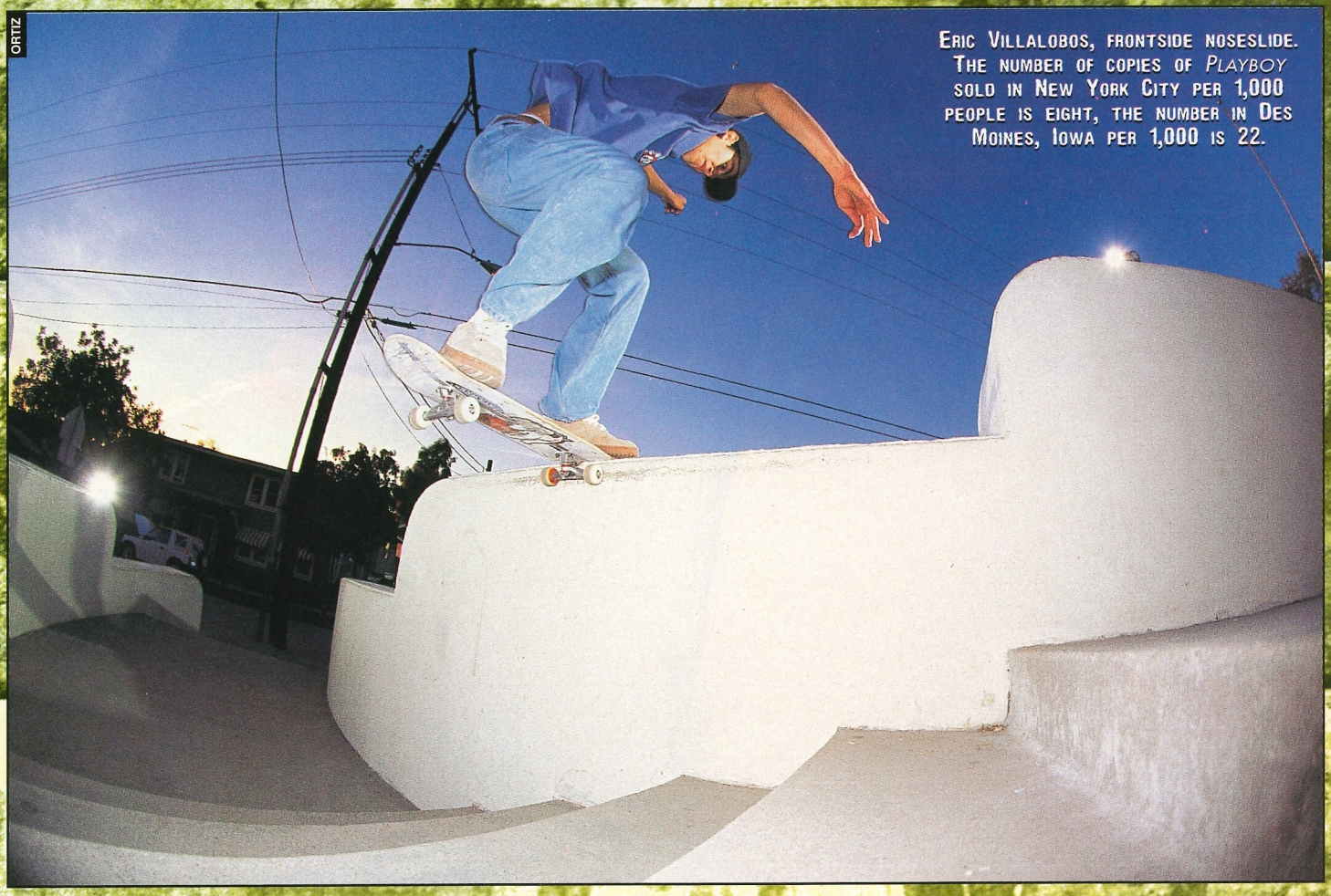
STONES WORLD TOUR AT THE AGE OF 46, HE EARNED 10,000 DOLLARS EACH TIME HE SANG IT.

MIKE YORK, CROOKED GRIND AT THE BAY BLOCKS. OVER 450 NEW WORDS ARE ADDED TO THE ENGLISH LANGUAGE EACH YEAR.

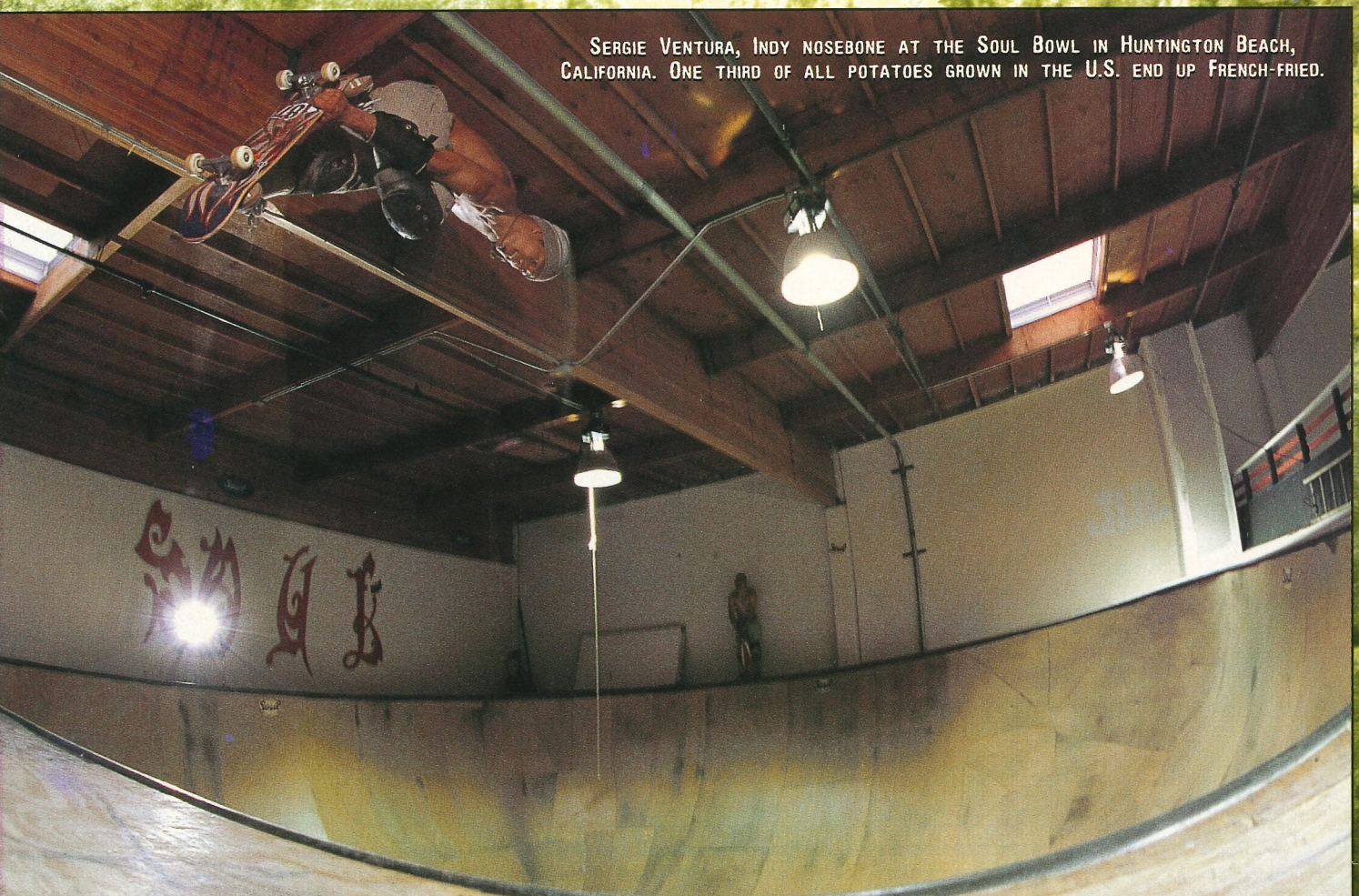
ABOVE: DAN ROGERS, FRONTSIDE BOARDSLIDE IN LA JOLLA. SIXTY-SIX PERCENT OF AMERICANS EXPECT TO GO TO HEAVEN.

CHAD KNIGHT, FAKIE KICKFLIP. IN 1988 UNIVERSAL STUDIOS COLLECTED OVER 4,500 DOLLARS IN PARKING FEES FROM PEOPLE PROTESTING THE FILM *THE LAST TEMPTATION OF CHRIST*.

ORTIZ

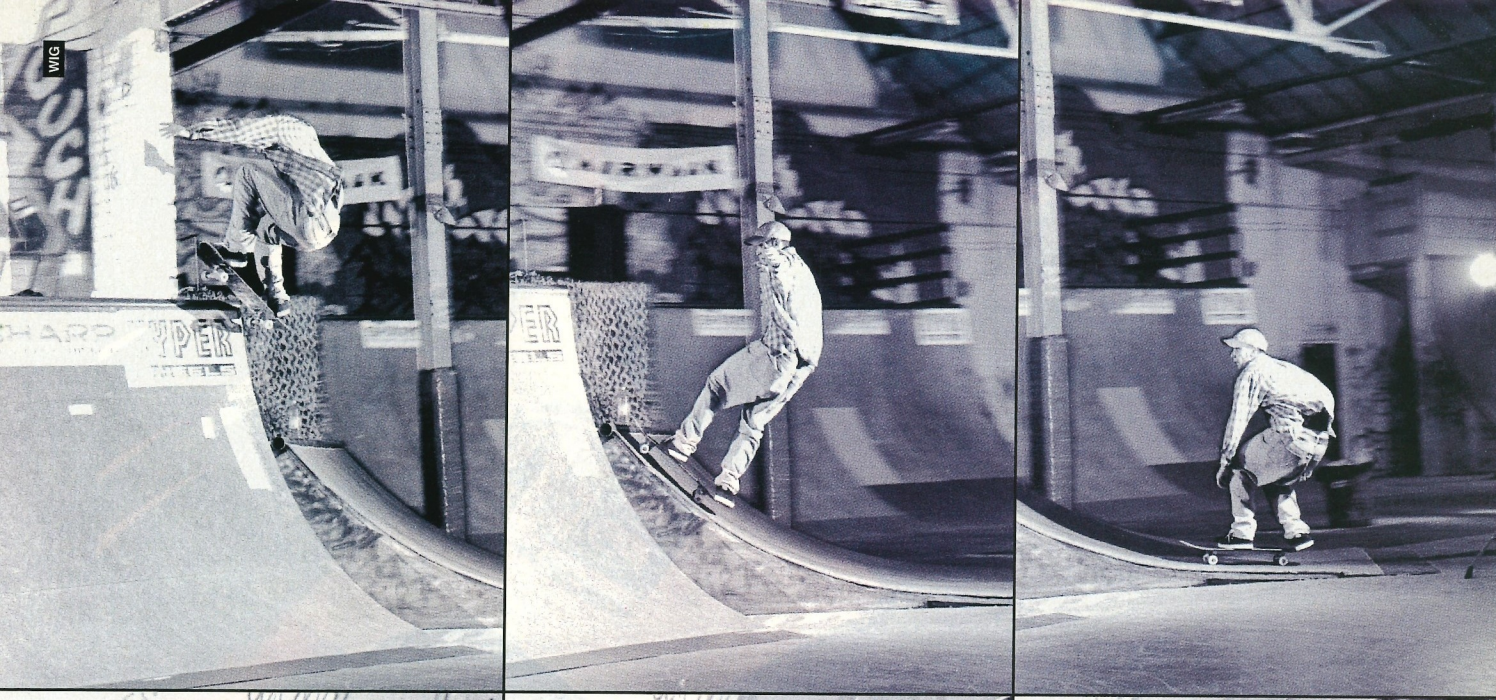


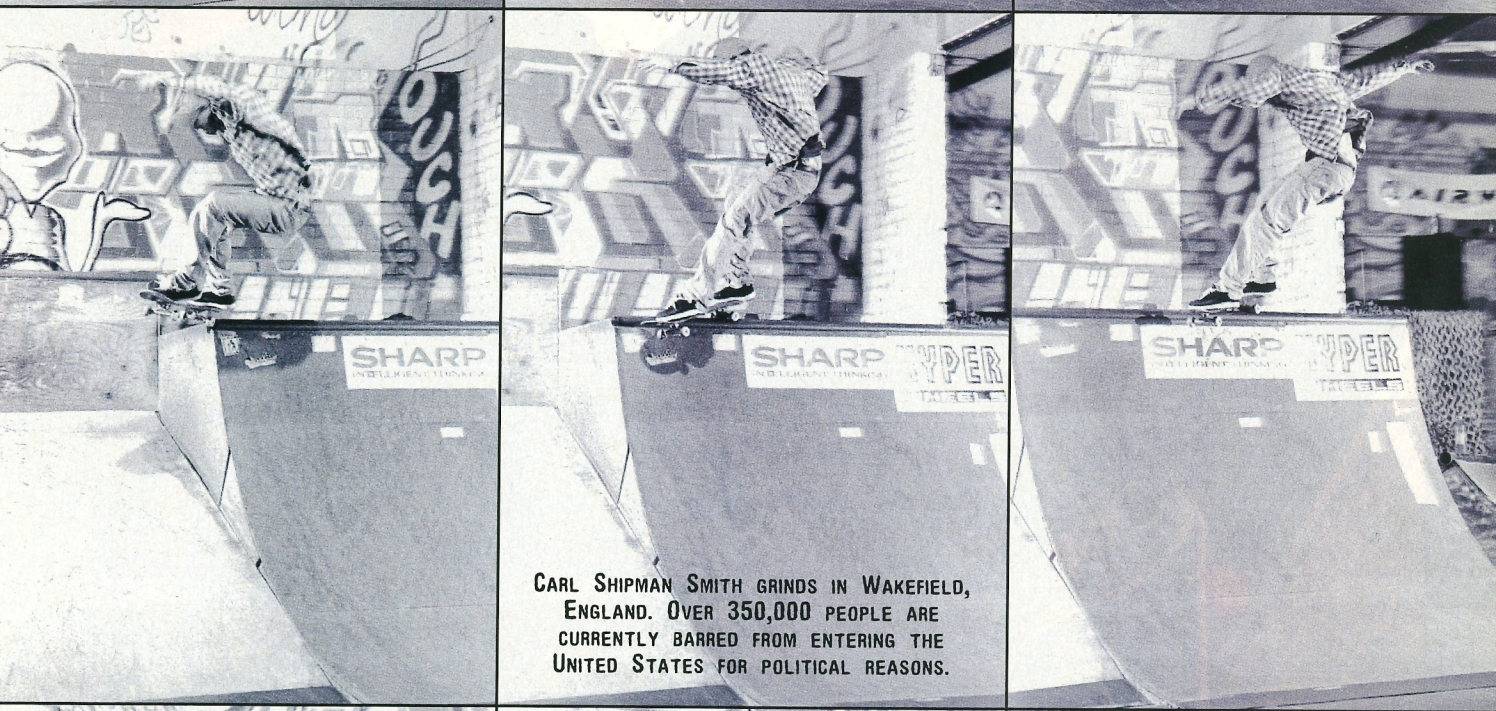
Eric Villalobos, frontside noseslide. The number of copies of *Playboy* sold in New York City per 1,000 people is eight, the number in Des Moines, Iowa per 1,000 is 22.



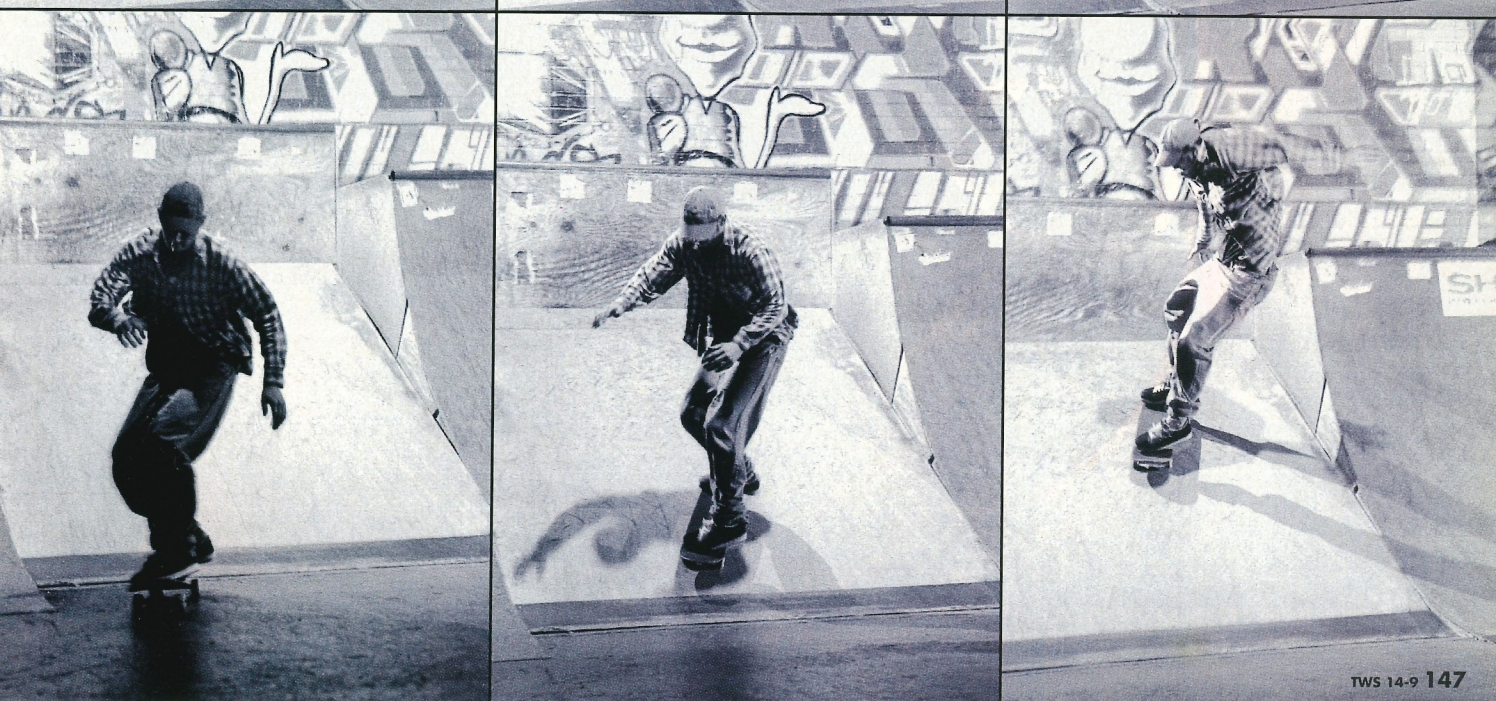
Sergie Ventura, Indy nosebone at the Soul Bowl in Huntington Beach, California. One third of all potatoes grown in the U.S. end up French-fried.

MIKE CRUM HALFWAY THROUGH A FRONTSIDE GAY TWIST. WASHINGTON, D.C. RANKS NUMBER-ONE IN PER CAPITA VIEWERSHIP OF TELEVISION EVANGELISTS.





CARL SHIPMAN SMITH GRINDS IN WAKEFIELD, ENGLAND. OVER 350,000 PEOPLE ARE CURRENTLY BARRED FROM ENTERING THE UNITED STATES FOR POLITICAL REASONS.



THOMPSON

BARKER BARRETT, FRONTSIDE FEEBLE AT CHEAPSKATES IN PENNSYLVANIA. IN 1988, TWENTY PEOPLE DIED IN ACCIDENTS CAUSED BY DOMINO'S PIZZA DELIVERY DRIVERS.

JEFF KING, BACKSIDE 180 IN THE O. ELEVEN DIFFERENT COUNTRIES CLAIM TO HAVE DISCOVERED AMERICA.

JIMMY LACASSE, SMITH GRIND IN DOWNTOWN COLORADO SPRINGS, COLORADO. IN 1990 THE U.S. GOVERNMENT SPENT 57,990,000 DOLLARS ON LEAD-LINED TRUCKS TO HOUSE THE ADMINISTRATION IN CASE OF NUCLEAR ATTACK.

KULA

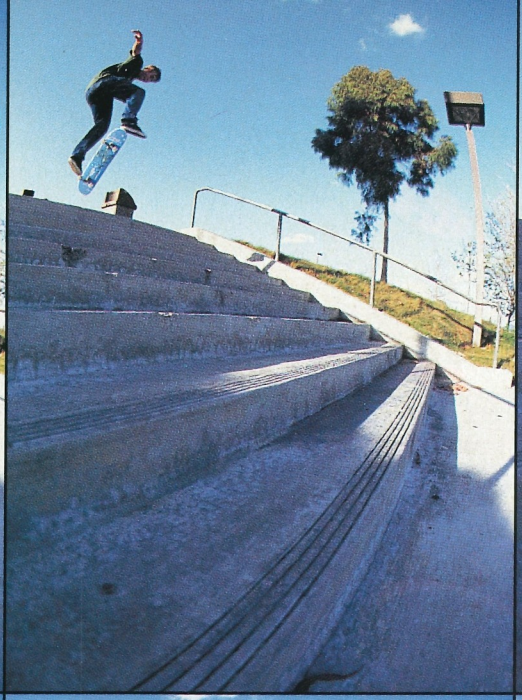
JON COMER, VARIAL INDY TO FAKIE. IN THE U.S. OVER 90 ACRES OF PIZZA ARE CONSUMED EVERY DAY.

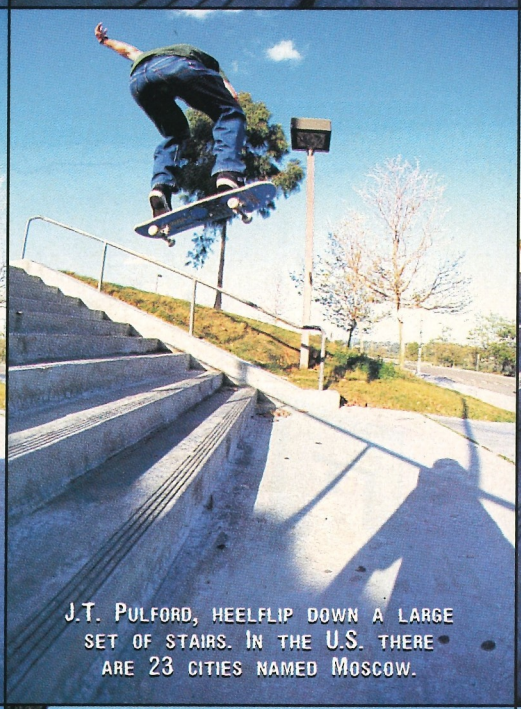
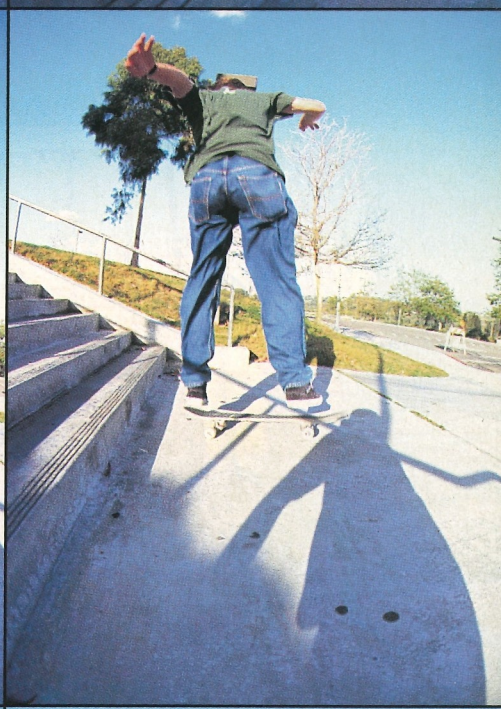
SWIFT

Ali Cairns, kickflip Indy at Chicken's. At major American automotive manufacturers, the CEOs earn 192 times as much as the workers they employ. In Japan, CEOs earn twenty times as much as their employees.

Ed Templeton, 50-50 to frontside 180 out. Thirty-six percent of Americans say God has spoken to them. Ten percent say they've communicated with the devil.

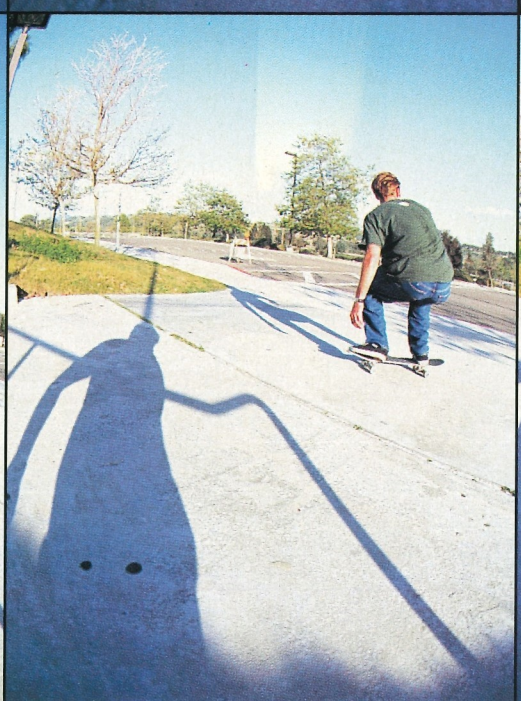
KEITH HUFNAGEL, FRONTSIDE 50-50 IN THE CITY. IN 1989 THE JAPANESE PEOPLE SPENT 30,090,000,000 DOLLARS ON DEFENSE OF THEIR COUNTRY'S BORDERS. THE SAME YEAR THEY SPENT 99,600,000,000 DOLLARS ON PINBALL.



J.T. Pulford, heelflip down a large set of stairs. In the U.S. there are 23 cities named Moscow.

BRITTAIN

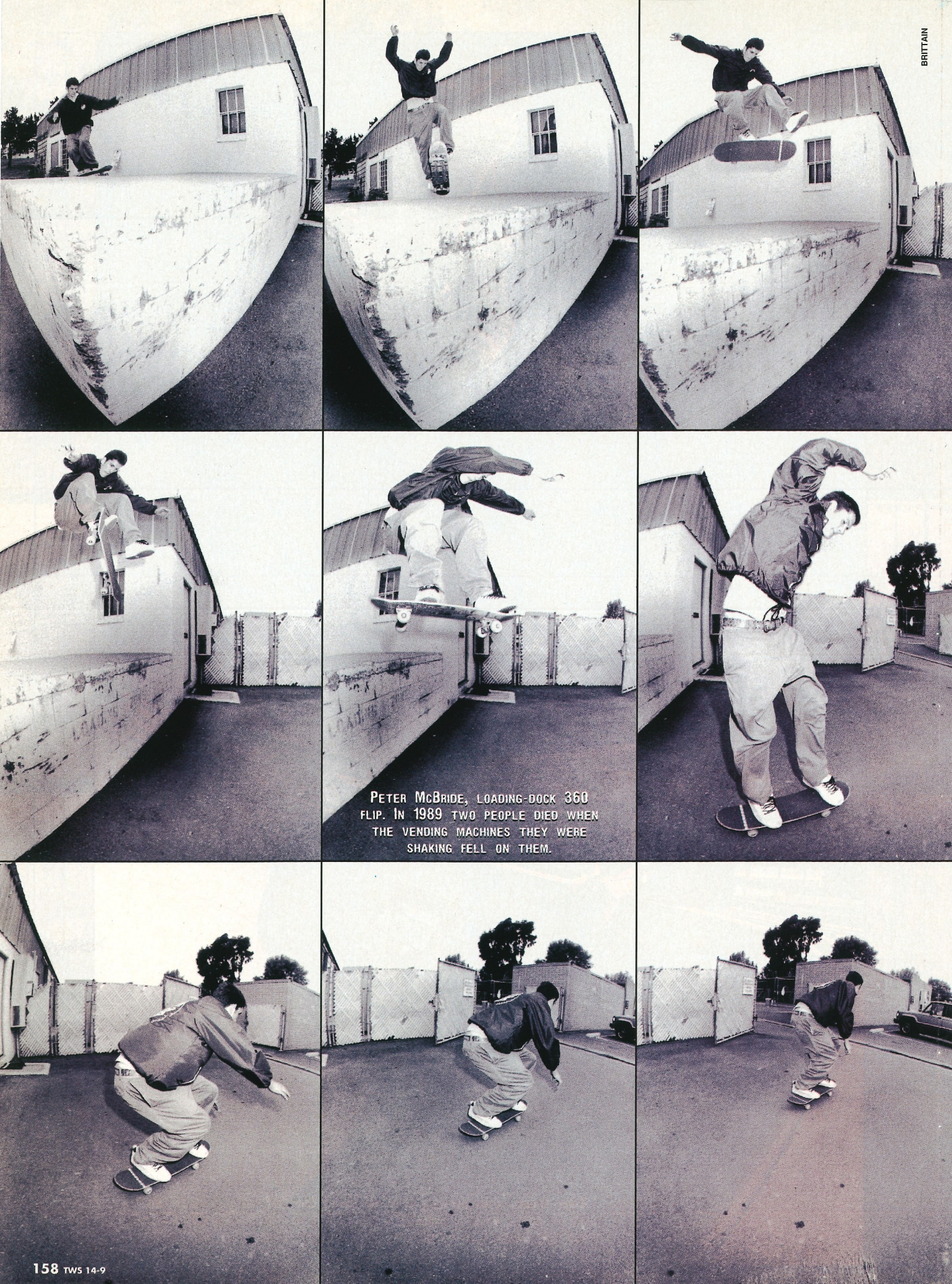


Chad Bartie grinding in Newcastle, Australia. Since 1981, the United States has distributed 5,365,000,000 condoms to developing countries.

O'MEALLY

BRITTAIN

TONY HAWK, STRAIGHT-LEG INDY TO FAKIE. CHANCES THAT A FIRST-TIME USER OF CRACK WILL BECOME ADDICTED IS ONE IN THREE. CHANCES THAT A FIRST-TIME SMOKER OF CIGARETTES WILL BECOME ADDICTED IS NINE IN TEN.



BRITTAIN

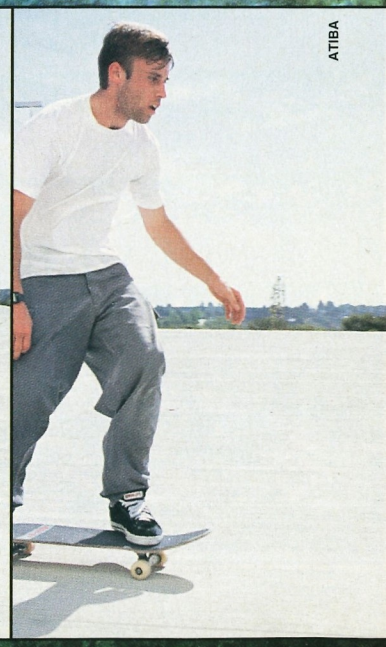
PETER MCBRIDE, LOADING-DOCK 360 FLIP. IN 1989 TWO PEOPLE DIED WHEN THE VENDING MACHINES THEY WERE SHAKING FELL ON THEM.

Kip Clark, lipslide at North Carolina State University. The estimated ratio of engineers to lawyers graduated from American universities every year is one to 50. The estimated ratio in Japan is ten to one.

THOMPSON

JEREMY KLEIN, BIG FRONTSIDE 50-50 IN SAN DIEGO, CALIFORNIA. BETWEEN 1984

AND 1990 THERE WERE AN ESTIMATED 138 PIRATE ATTACKS ON SHIPS AT SEA.



ATIBA

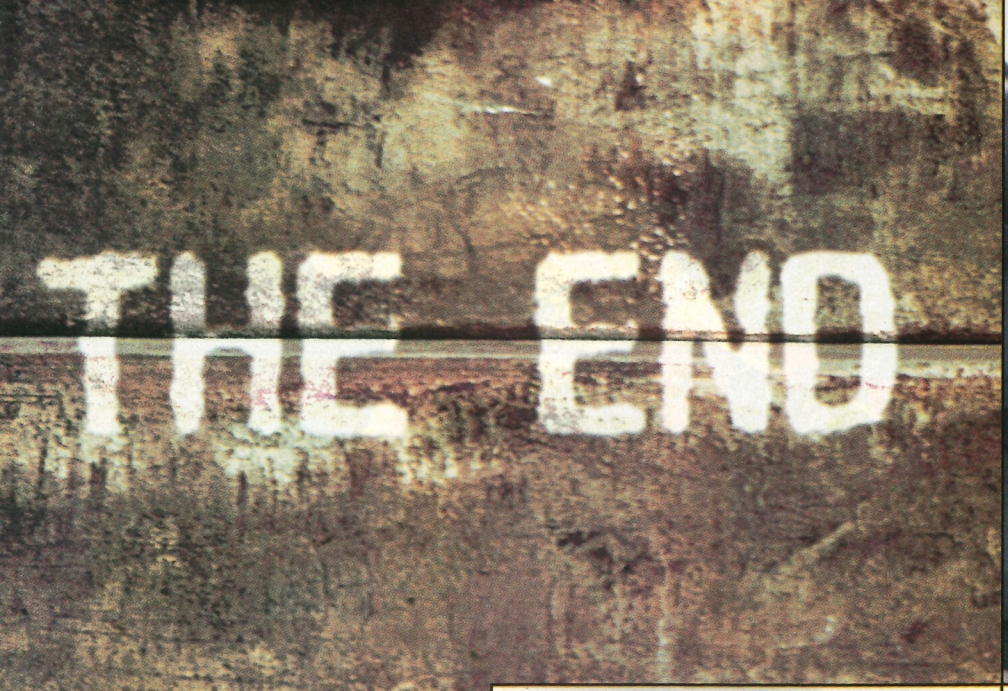
JEREMY KLEIN, BIG FASTPLANT. SEVEN PERCENT OF

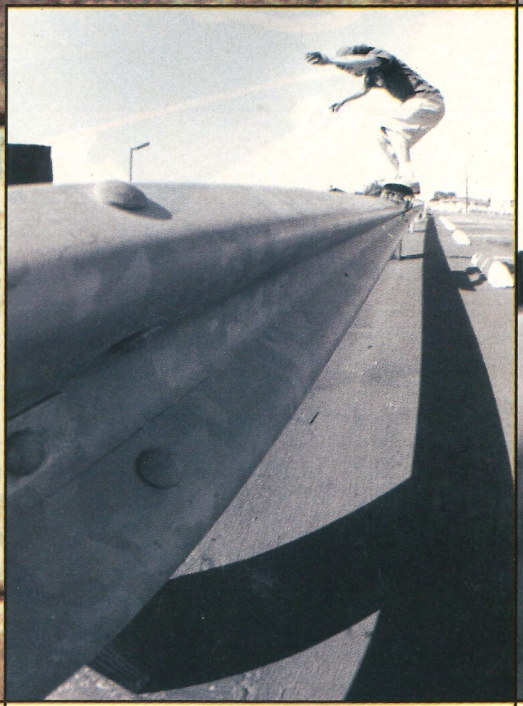
AMERICANS EAT AT MCDONALD'S EVERY DAY.

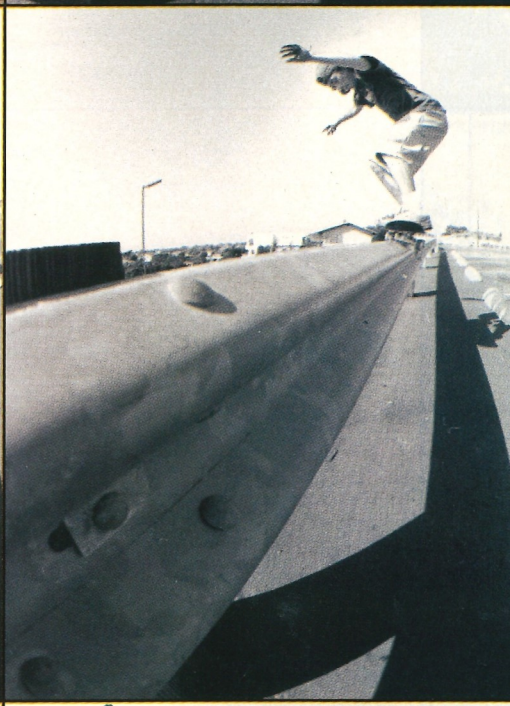
BRITTAIN

MIKE RAFTER, GRABBING MUTE IN CARDIFF, CALIFORNIA. OVER 6,000 AMERICANS HAVE SOMEONE ELSE'S HEART.

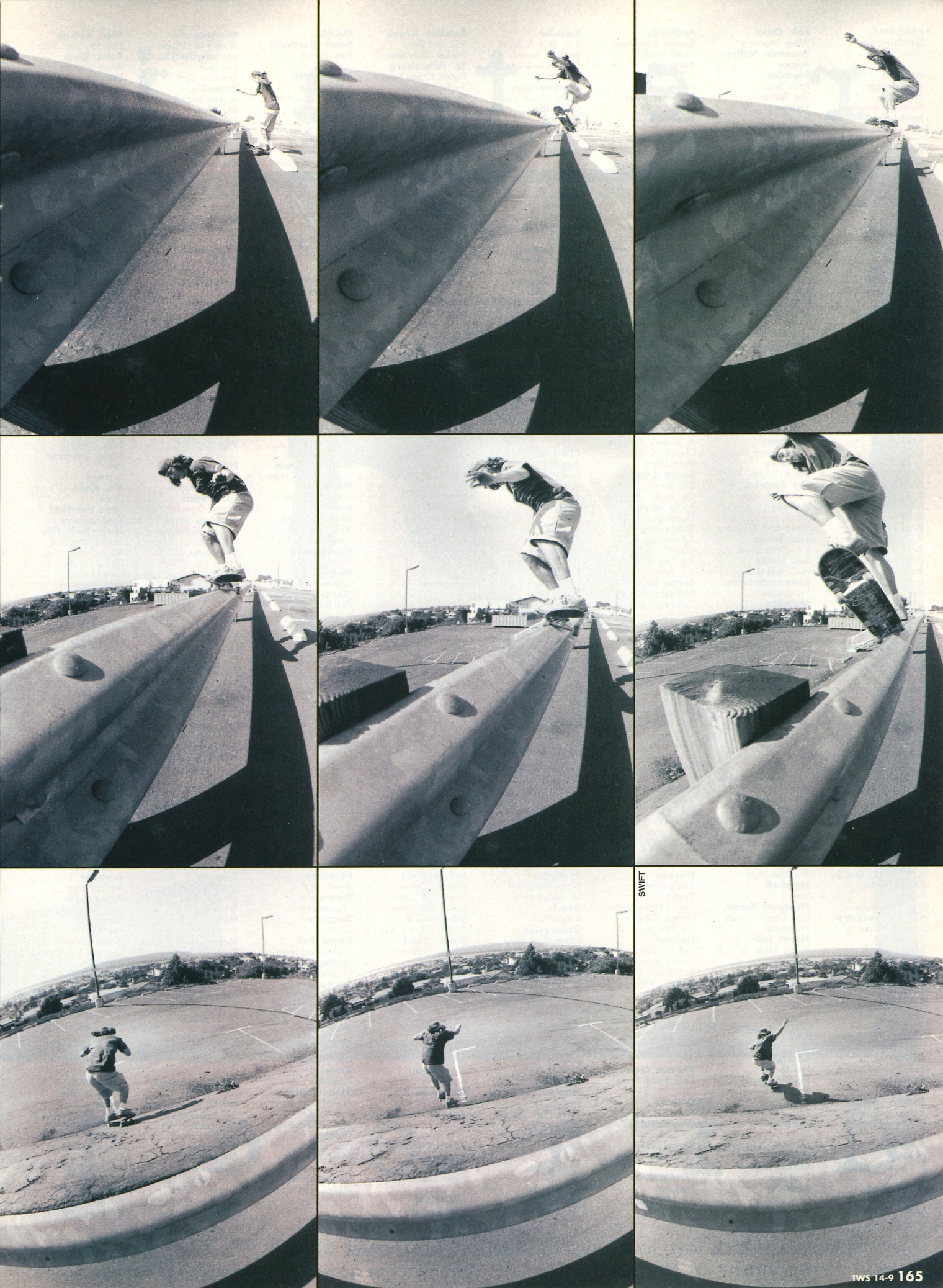
Jon McGrath, switch wallride nollie out. Two Americans have been killed on the job by a robot.







Frank Hirata, frontside 50-50 ollie out, landing on a lumpy bank and riding like the wind. 36,000 Americans are injured every year by chain saws, 112,000 are injured by clothing, and 54 percent say that mowing the lawn is "risky."



SWIFT

ALABAMA
Birmingham
Faith

ALASKA
Anchorage
Boarderline
Northern Boarder
Fairbanks
The Banana Board

ARIZONA
Chandler
Precinct
Flagstaff
AZP
Lake Havasu
Sport Island
Mesa
Van's Calif. Daze
Phoenix
Precinct
Van's Calif. Daze
Scottsdale
Boards & Blades Co.
Scottsdale Bladez
Sidewalk Surfer
Van's Calif. Daze
Tempe
Precinct
Tucson
Itchy Foot Moe's
The Shredding Edge
Van's Calif. Daze

ARKANSAS
Fayetteville
The Skate Station
Little Rock
Rollersports

CALIFORNIA
Alamo
Calif Bike/Snow
Alhambra
SK8 N Stuff
Arcadia
Apple Farm Boards
Arcata
Humboldt Surf Co.
Bakersfield
Impact
Wavelengths
Banning
Banning Cycle
Berkeley
Surf Berkeley
Big Bear Lake
Real Deal
Bodega Bay
Surf Plus
Brea
Liberty Board Shop
Cardiff
CBS Boarding Shop
Carlsbad
Cozy Sports
Witt's Carlsbad
XYZ Skate Supply
Carmel
On The Beach
Carmichael
Go Skate
Chico
Landlocked Surf
Planet X
Chino
Active
Chick's Sport. Goods
Chula Vista
Berlin Wall
South Bay Skate
City of Industry
Unique Skateshop
Corona
Mawz Boards
Corona Del Mar
Hobie Sports Ltd.
Costa Mesa
Blue Line
Failure
Seacret Surf/Snow
Covina
Chick's Sport. Goods
Outhouse Skates
Davis
Newsbeat
Downey
Downey Skate
Dublin
Dublin Surf Skate
El Cajon
Party Cove
Encinitas
Hansen's
K-5 Boardrider Shop
Mike McGill's Skate
Slestro Sports
Escondido
Ocean Snow
Fair Oaks
Wave Warriors
Fountain Valley
Avenue
Fremont
Rock Stop
The Station
Fresno
S.B.I.
Gardena
Sporting Ideas
Granada Hills
118 Board Shop
Grover Beach
Reality Boards
Hermosa Beach
E.T. Surf
Hesperia
Original Skate Shop
Highland
Above & Beyond
Huntington Beach
Huntington Surf
Jack's Garage
Marge's
Laguna Beach
Laguna Surf
Laguna Hills
Chick's Sport. Goods
Zig Zag
Laguna Niguel
I.W.S. Board Shop
Lakewood
Gold Coast Surf
La Mesa
Retro Sports
RGS
La Verne
Utility Board Shop
Lemoore
Beach Sports
Los Angeles
Atomic Garage
Hot Rod
Jalana
Ryoki Surf & Sports
Los Banos
L.B. Skate Shop
Los Gatos
N.C. Board Shop
Mammoth Lakes
Wave Rave
Manteca
Pacific Underground
Mill Valley
Marin Surf Sports
Mira Mesa
Epic Surf & Skate
Mission Beach
Sol Boarding Supply
Mission Viejo
Beckers
Tropical Surf
Modesto
City Skates
J. Street Skate
Rowdy Crowd
Montebello
Surfin' On The Banks
Monterey
On the Beach
Morro Bay
Wavelengths
Mountain View
Eternal Snowoboards
Napa
Boardgarden
The Dove Shop
Newhall
Yoyo'z
Newport Beach
Lido Extreme Skate
Waterspot
North Hills
Valley Skate & Surf
Novato
Triple S
Oceanside
Chick's Sport. Goods
Hobie Oceanside
Ocean Beach
Above All
Ojai
Street Waves
Orange
Hot Skates
Pacific Beach
Soul Grind
Palo Alto
Palo Alto Sports
Pasadena
Atomic Garage
F.S. Snow & Skate
Rancho Cucamonga
Blast Skate
Redding
Boardmart
Johnny Rad's
Redlands
Banned Equipment
Outer Limits
Riverside
C & C Skate
Rebel Sports
Rohnert Park
Surf Plus
Roseville
The Wave
Sacramento
Mountain & Surf Pro
S.B.I.
X-21
Salinas
Bill's Wheels
San Diego
Clairemont Surf
K-5 Boardrider
Pacific Drive Skate Shop
Sun Diego
Wavelines
San Francisco
FTC Skateshop
Purple Skunk
Skates On Haight
San Jose
California Surfer
Go Skate
San Luis Obispo
C.C.S.
San Marcos
Rancho Boardride
San Mateo
All Sk8 Board Shop
Santa Ana
R.D. Surfboards
Santa Barbara
A Skater's Paradise
Church of Skatan
Morn Star
Santa Cruz
Bill's Wheels
Go Skate
Pacific Wave
Skateworks
Santa Monica
Adrenaline
Chaos
Rip City Skates
Z.J. Boarding House
Santa Rosa
Brotherhood Board
Concrete Jungle
Surf Plus
The Dungeon
Solana Beach
540 Boardshop
K-5 Boardrider Shop
Simi Valley
Surfin West
Sonora
Back to the Past
South San Francisco
Skates on Haight
Sunnyvale
Sessions
Sunset Beach
H2O Surf Co.
Thousand Oaks
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Ventura
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Visalia
Surf Shop
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Whittier
At the Beach Surf
Woodland Hills
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Boulder
B.C. Surf & Sport
Brother's Boards
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Stroudsburg
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West Chester
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Williamsport
Metal

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Zumiez
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Zumiez
Tukwila
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Yakima
Zumiez

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Morgantown
Wall St. Shop Board

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La Crosse
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Madison
Fak-Eye
Flying Fish
Milwaukee
Phase II
Sky High
Neenah
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Gold Coast
The District
Langley
Fluid Sports
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The District
Prince George
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Richmond
Boarding House
Westbeach

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Vertical Addiction
Westbeach
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Whistler
Showcase
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Surf Paradise
Collingwood
Too Rad
Edson
Tijuana Board Shop
Hamilton
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Wind Addiction
Kitchener
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Surf Paradise
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Surf Side
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Toronto
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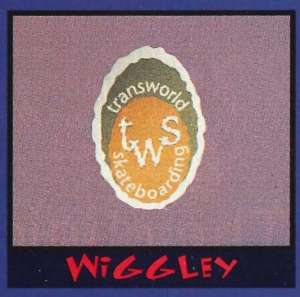

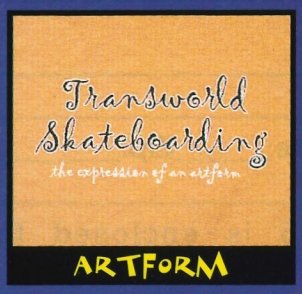

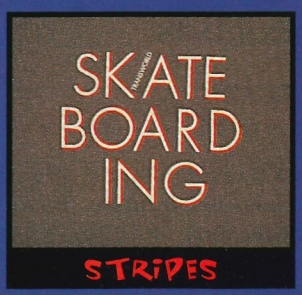

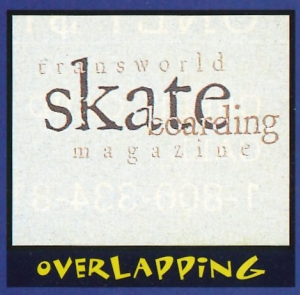

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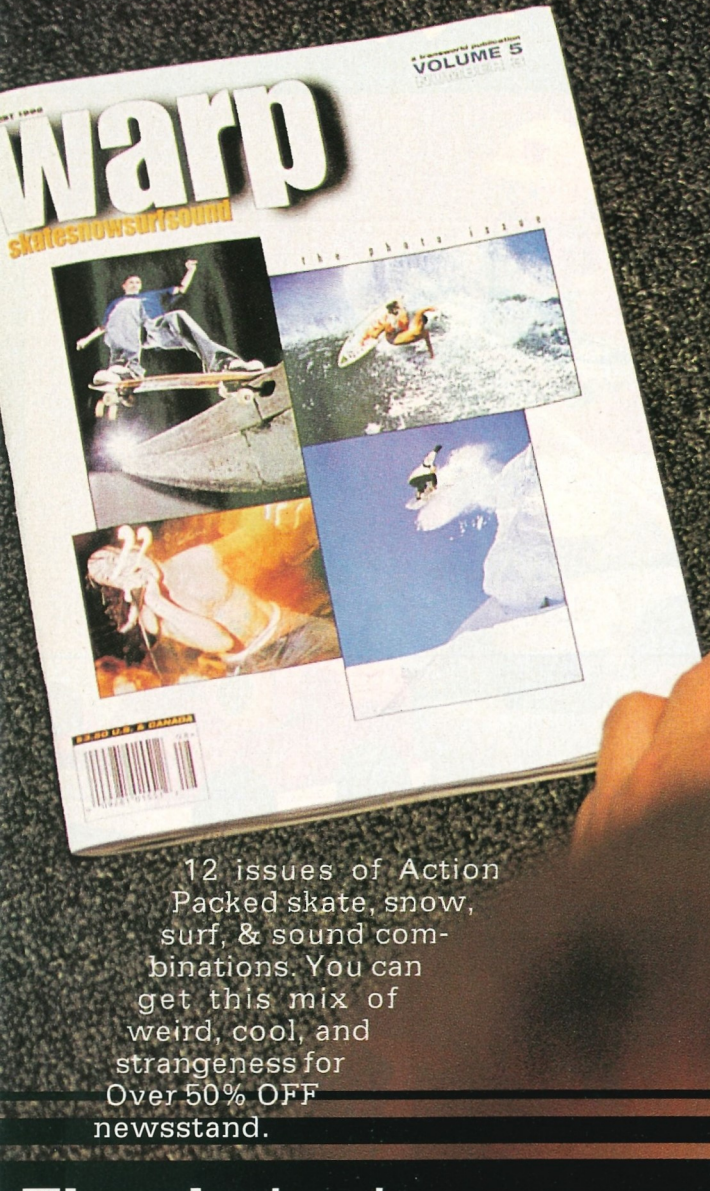

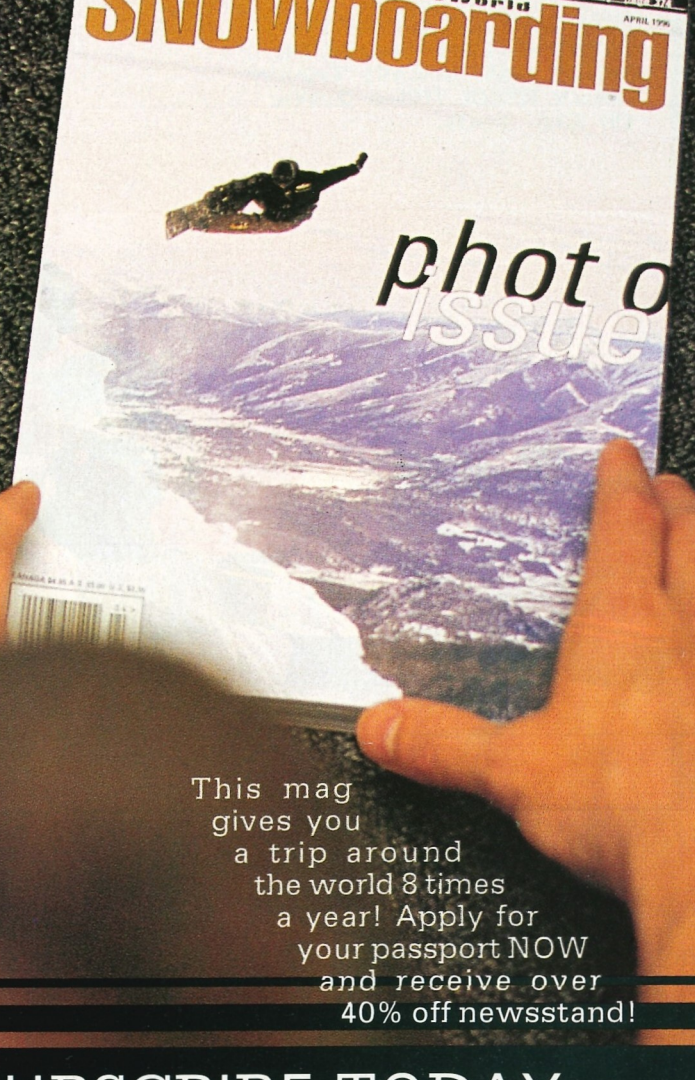

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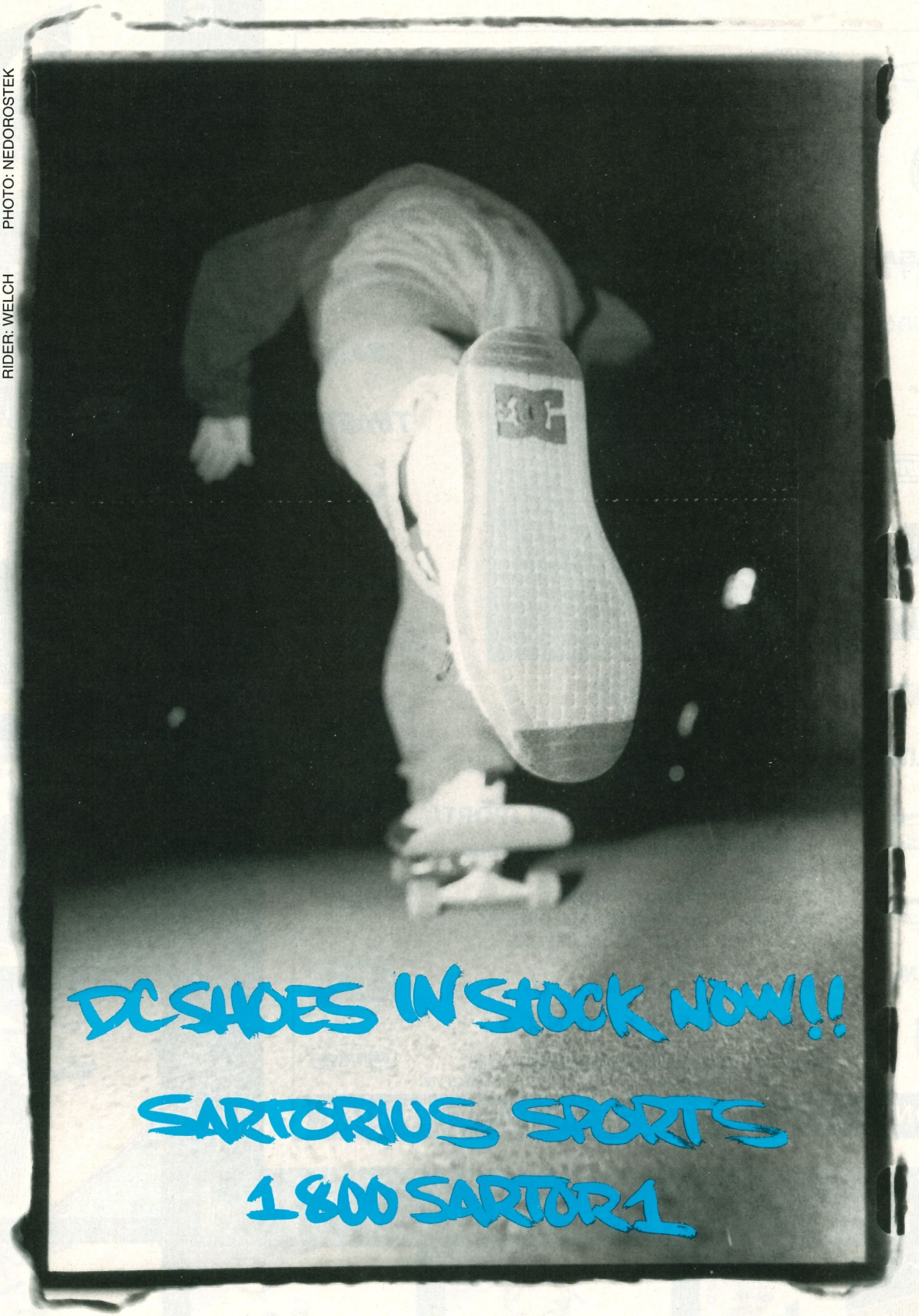

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CONT. FROM 113

No. I believe in a lot of things. I believe that there's a god. I believe that there're other things out there—whether they're aliens or whatever. I'm totally into that kind of stuff, because how could you think that there's not something out there on the other side?

So if someone told you they saw a UFO, you wouldn't be skeptical, you'd be interested in the details?

I'd go, "Ohh, what happened?"

Have you ever seen one?

No. Not me personally.

Excluding space travel, have you gotten to travel through skateboarding?

Yeah. That's one of my favorite things about skateboarding. I've been to Japan, I've been to Europe, I've been all around the United States.

What's been your favorite place to visit?

Europe. I like going out of the country and experiencing different cultures. A lot of people will never leave their hometown—I've been a lot of places and I'm only nineteen years old.

Would you encourage people to go travel?

Oh yeah, no matter where you go. Take an hour drive, then a two-hour drive, just go somewhere you've never been. There're a lot of things out there to experience, and you shouldn't just condemn yourself to one little area; open your mind and absorb everything out there.

Compare Europe to the United States.

It's a lot different. Here you have so many rules, but in Europe, especially in Amsterdam, you can do whatever you want, as long as you don't murder or steal. You can do drugs in the street; you can run down the street yelling and screaming; you can do pretty much anything and get away with it. I do like the United States the best, though, because when I get home it's like, "Ohh, I'm home!"

Do you feel safer here?

Yeah, exactly. I feel safe. I know exactly what's around me, what can happen, how to get out of certain situations. Because when you're in another place and you get into a bad situation, you have no one to look to, no one to go talk to, and a lot of people don't speak your language, so it's really hard to communicate. It can be kind of scary there.

Where would you be now if skateboarding had never existed?

I don't know. Hopefully I would have stayed back in school, but the path I was on ... I don't know. I don't have the faintest idea.

Do you like the route you've gone in life?

Yeah. Absolutely. I enjoy my life. I wish I would have done school differently. It's so important; you hear it all the time: "Stay in school." A lot of kids don't want to listen—I did the same thing. I didn't think I'd drop out of school, but you know, stuff happens. You don't know what's gonna happen tomorrow, let alone a year from now.

Would you like to thank anyone?

I'd like to give thanks to my mom and dad, and my girlfriend, Rachel. Thanks to Marty Jiminez at Channel One, and Mac and Jim at TSA. Also to Chris Ortiz for taking photos of me, Don Brown and Steve Black at Etnies, and Joey Tershay at Independent. Thanks to all my friends: Quy, Bob, Jason, Tony Briseno, Mark Sweetzer at Failure skate shop, John Montessi, Chris and Ricca Gentry, you, Camel Joe, and anyone I've forgotten, thanks. ✸

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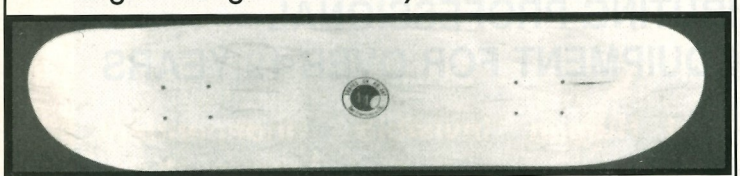

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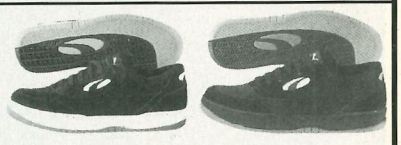

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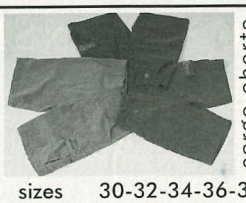

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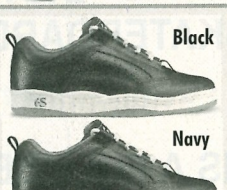

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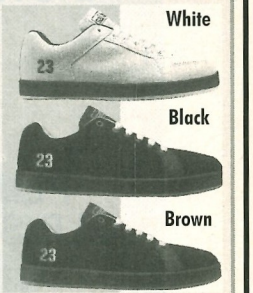

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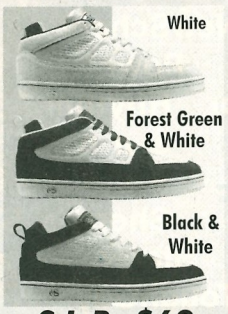

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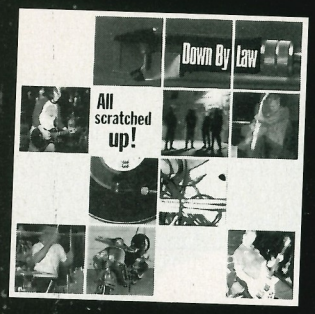

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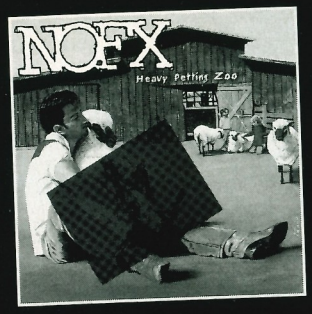

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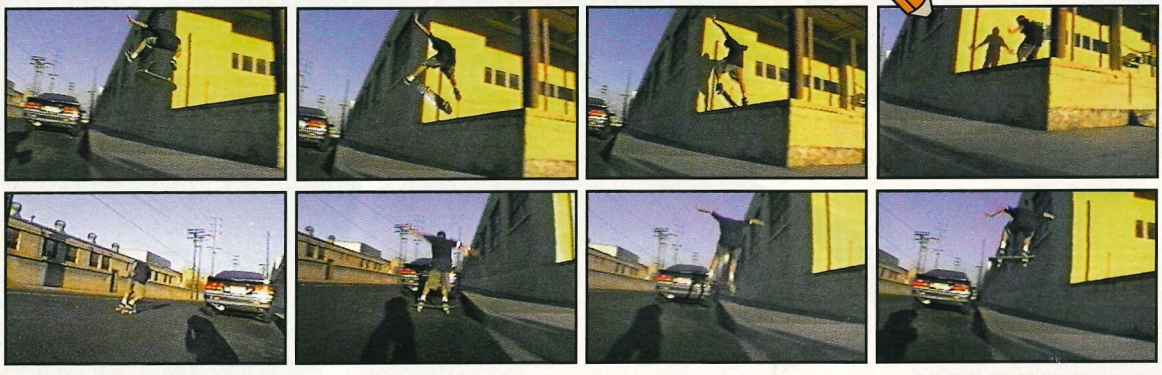

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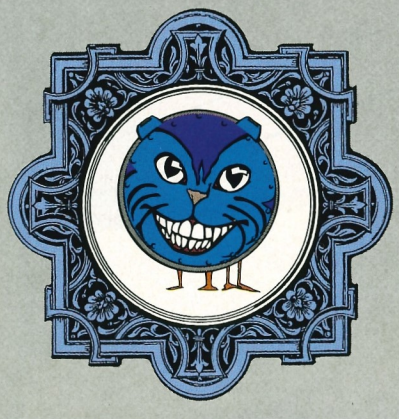

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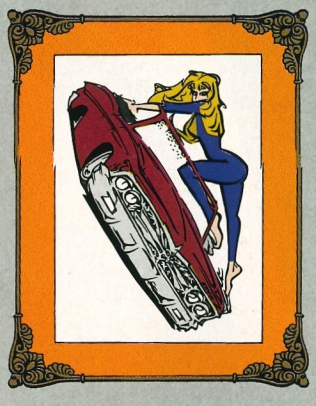

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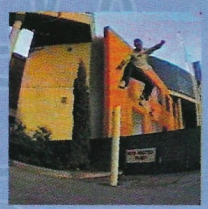
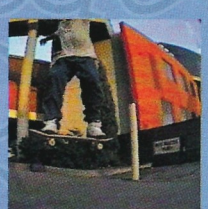
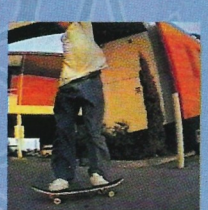
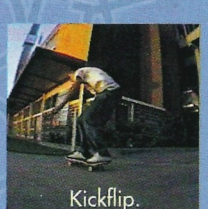
Troy O'Mahoney

(aka The Dirty Aussie)

TOBIN PHOTOS



Kickflip.

The first time I had the pleasure of meeting The Dirty Aussie was a couple of years ago when I was on tour in Australia. He talked a lot of shit about hooking up with girls, clubs, and just about anything you could possibly talk shit about.

The next time I met him, I don't think I'll ever forget. He got dropped off at my house for a few mellow months, and the filming of *Whiskey* took place. From there I think you know the story about how much of a dirt he is. I guess I should say that he skates, too; he goes big, skates fast, and has lots of fun.**—Kris Markovich**

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ATIBA PHOTOS

Backside five-0.

Home: New Jersey
Age: 18
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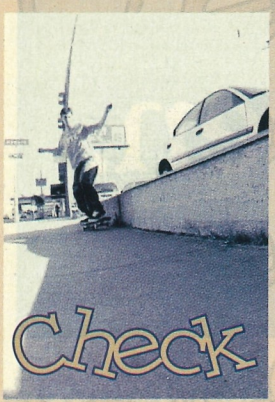
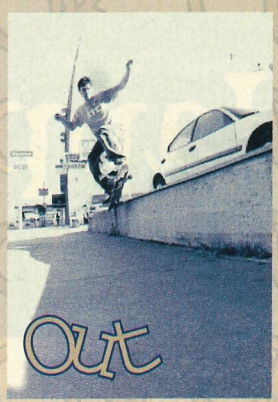
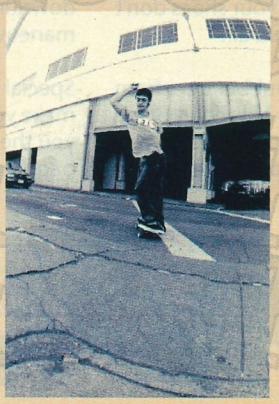
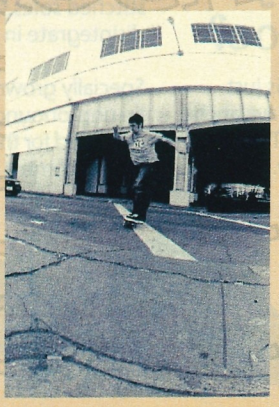
It seems that the older generation of skaters feel that the new guys are a bunch of lazy, stuck-up, hip-hop listening, basketball-shoe-wearing little punks. Then comes along someone like Bobby Puleo to confirm all their worst assumptions. Of course I'm only kidding—actually Bobby is almost the exact opposite. Lazy? I doubt it; he definitely puts in some long hours on his board on a daily basis. Bobby stuck-up? Nothing could be further from the truth. And hip-hop listening? Sure, on occasion, but he's been to enough punk and hardcore shows to make even Duane Peters proud. Basketball-shoe-wearing? Well maybe if he could afford it.

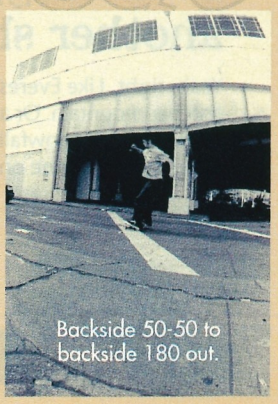
So O.G.s, be nice to young Puleo. In the short time I've known him he has proven himself as a great skateboarder and, even more importantly, a great person.—**Aaron Meza**



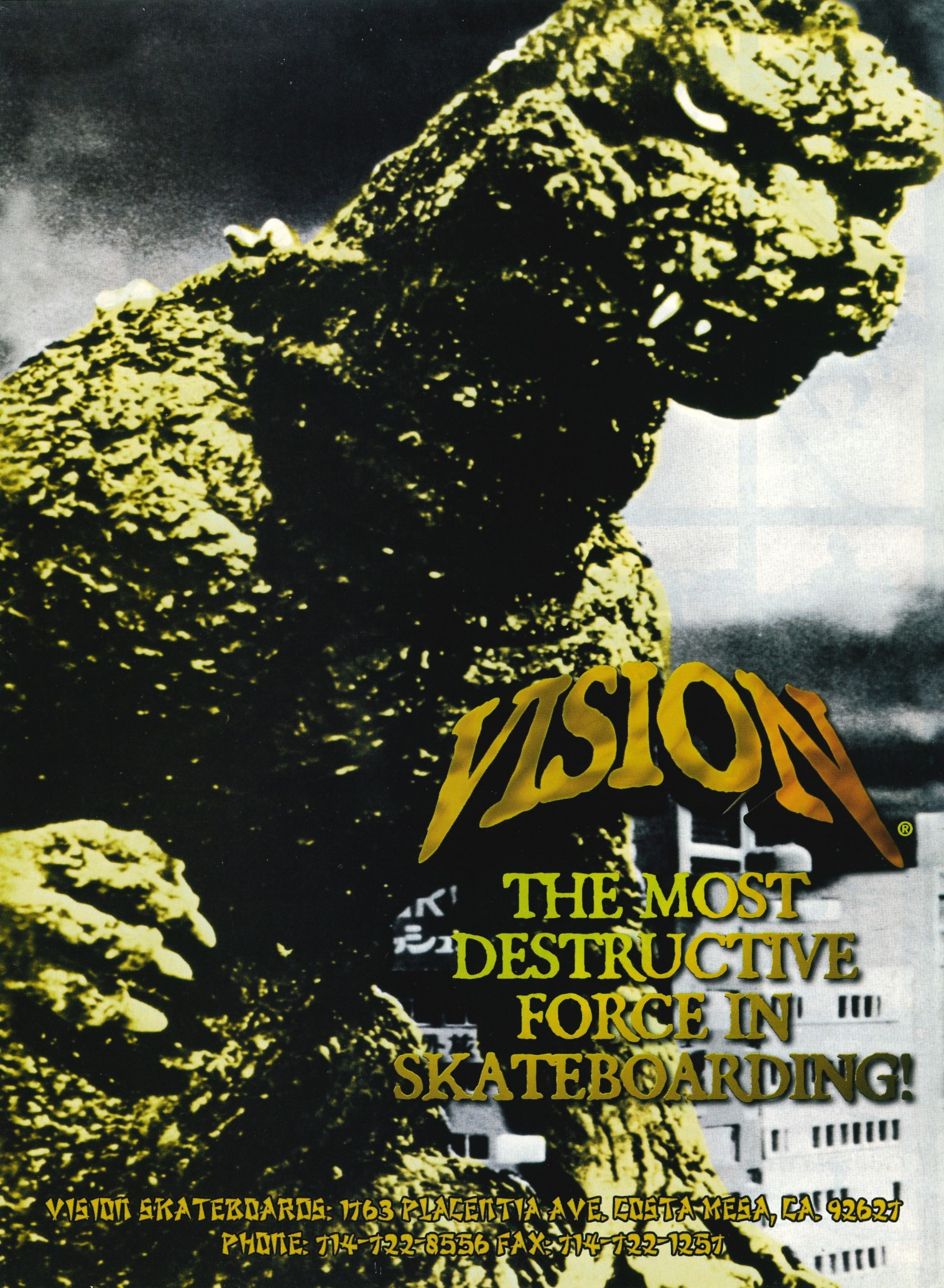








Backside 50-50 to backside 180 out.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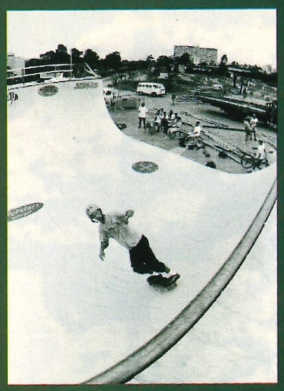
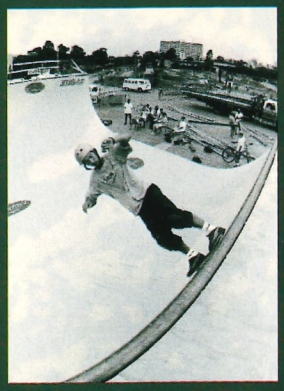
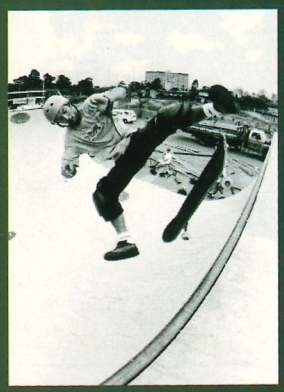
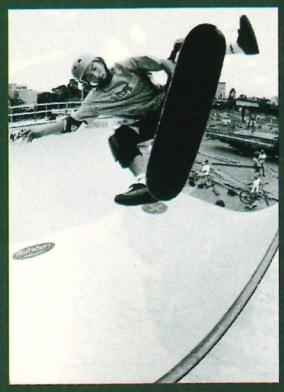
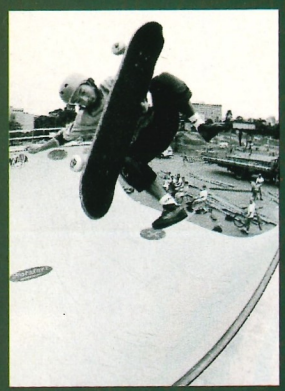
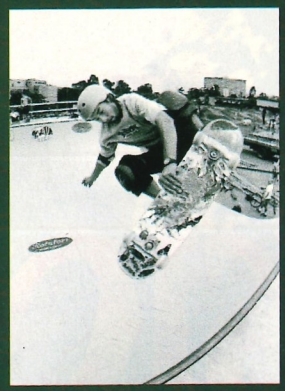


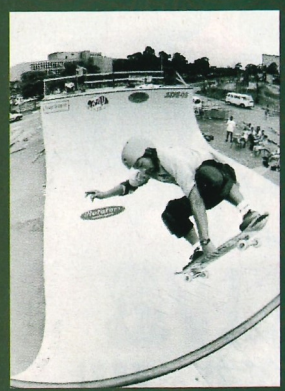


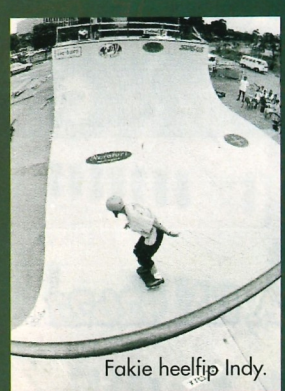












Fakie heelflip Indy.

Check Out Lincoln Veda

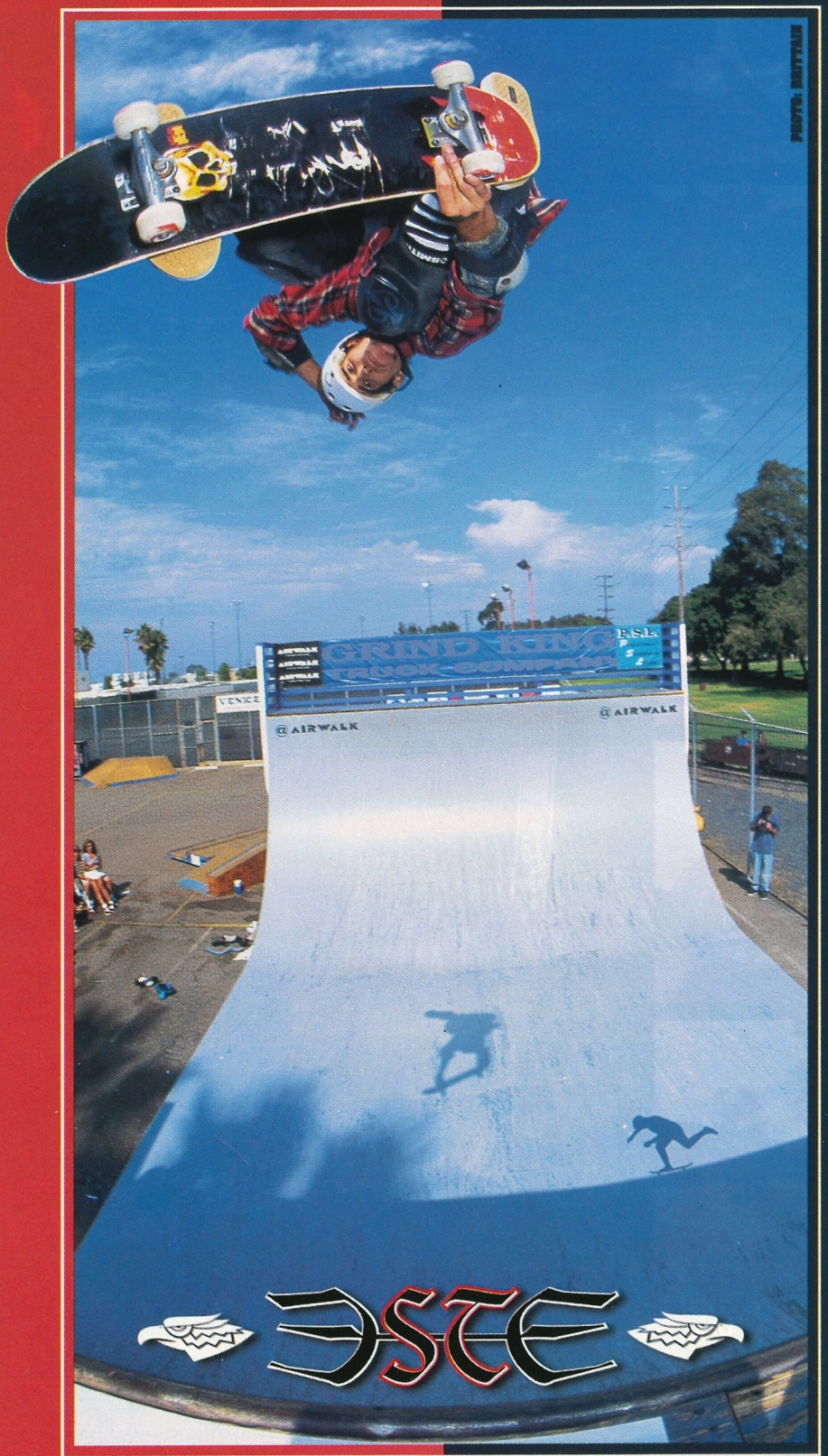
ATIBA PHOTOS

Age: 21 **Home:** Guarulchos, Sâo Paulo, Brazil **Sponsors:** New Rock, Alva shoes Brazil

No words can describe how this guy has influenced vert skating in Brazil. He grew up skating this huge cement bowl at the Polato Skatepark that was located in Guarulhos. It was gnarly. For that reason, any vert ramp, bowl, or whatever he wants to skate, he can. Lincoln was the type of kid who was followed and supported by his dad (Jorge Veda) everywhere he went. His dad would video everything, everywhere, every day that he skated. I've been to his house several times; he has a closet in which he stores his collection of over a hundred video tapes, all numbered and in order. It's amazing how his dad has captured his whole evolution in skateboarding.

Lincoln was way ahead of his time, for sure; he's the smoothest vert skater in Brazil, period. A great personality—very friendly and always happy—Lincoln is now working with his brother in his dad's mechanic shop, Veda Motor Shop, for a living. He skates at the Prestige Skatepark whenever he can; Lincoln also races cars for his dad's shop.

In 1989 Lincoln became a national hero when he placed fourth in Münster. Everyone felt inside they could do it, too—I just wish that Brazil's skateboard reality was a little different; he would be getting paid what he deserves. That's not Brazil's policy, so skaters do what they can to keep skating. Keep doing what you can, Lincoln, and keep up with the great skating you always showed. O Brasil Precisa De Mais Pessoas Como Vole.—**Bob**



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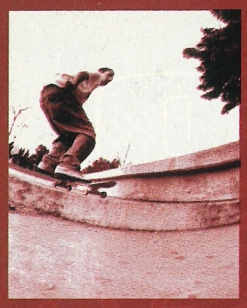

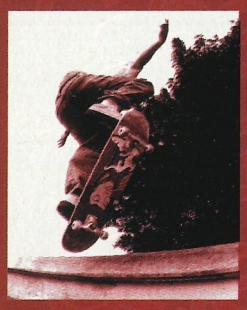

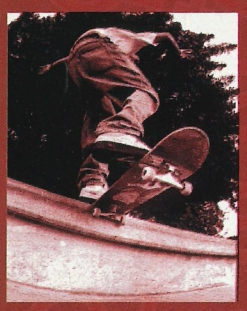

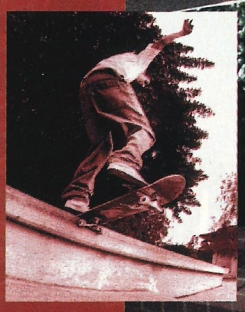

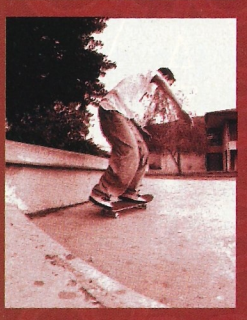

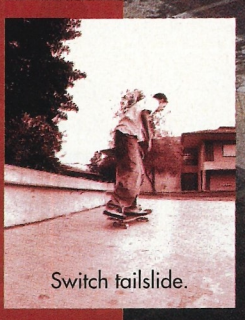

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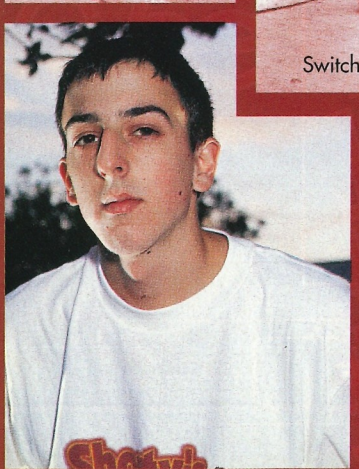

Kickflip.

ORTIZ PHOTOS

Home: New York
Age: 18
Sponsors: Shorty's, Vans

Frank Gerwer

Hundreds of Check Outs have appeared in TransWorld over the last thirteen years; this particular one is dedicated to Frank Gerwer. You the reader may glance at these pictures for a few seconds and then move on, but these images reveal Frank's heart and soul—he skates because he loves it. Having dedicated his life to it, skateboarding has in return supported him. Eric and Bill at Shorty's, Scott and Everett at Vans, Dave at Invisible, Greg Chapman, and Chris Ortiz have all contributed to Frank's skating.

But in all honesty, he would be skating just as hard without anyone's help, as he has in the past—working 40 hours-plus a week driving a truck, delivering plumbing supplies. In the end the love of skateboarding, along with the support of his parents, and friends like Chris Steinz, Dan Fio, and Mike Brennan, has allowed Frank to make the journey from the outside, reading these Check Outs, to the inside, looking out at you.**—Anthony Claravall**

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BOB BURNQUIST

CONTINUED FROM PAGE 128

it." I was just in Vancouver to skate, but Sergie brought up my confidence. I was stoked. Thanks, Sergie.

Who's your favorite skater?

I have a whole bunch. I like Colin [McKay]. I like [Mike] Frazier a lot. I like skating with Max [Schaaf] a lot—he's really smooth. I like Julien [Stranger]. John Cardiel—just the way he skates, dude. An amper-guy, he's always amped. I get stoked when I'm around him, because he's always enthusiastic. I like to see [Eric] Koston skate, and [Mike] Carroll—full board control. Chris Senn charging whatever he wants. Wade Speyer. Phil Shao. F***, there're so many people. The list could go on and on.

Who was your idol when you were young?

Danny Way was my idol; he still is.

Did you have photos of him up on your wall?

Yeah, dude! [Bob sounds insulted that Atiba would even ask.] I used to try blunts just because Danny did them.

When vert skating was on the down-low in the U.S. a couple years ago, was it the same in Brazil?

Yeah. I don't know what happened. I can't see it fading away here, because you have wooden parks, you have the money to do it—why would it go away? But in Brazil, skateboarding as a whole kind of disappeared. The skatepark that I used to skate in—the Ultra Skatepark—was gone. My friend's dad sold it, or rented it, or something. That was the only wooden skatepark—that's where I grew up and started skating wood. After that there was a cement skatepark called Prestige; it was the only thing we had to skate, and compared to the Ultra Skatepark, Prestige was shit, dude. It was tight, full of kinks, the coping was small, it didn't have enough bonk, it made me feel like, "F***!"

I loved to skate Ultra, because I just loved doing airs, and it was a big-tranny ramp that was perfect for airs. To skate Prestige you had to skate street-vert. You had to pop your tail on every air. The kinks and the cement made it so when you took a slam you were like, "Ahhh, duuude!" You're out—no more skating that day. I got bummed and stopped skating vert for like three or four months. I was just street skating, because I didn't want to kill myself skating that cement *thing*.

Then Digo [Rodrigo Menezes] started skating—he was a downhill skater first. He started at Prestige, so he always skated cement. You know, he didn't care, he was skating by himself, every day, and was still having fun. So, I started skating again, it was just him and me every day. Then, gradually a whole bunch of people started skating again. That was it—it was like, "This is what we've got, let's deal with it and build something in the future."

Did you ever learn pressure flips?

Yeah, I used to love them.

On vert?

On vert? No. Maybe once, I can't remember. I remember doing nollie front-foot flips.

Did you grab?

No.

Did you film it?

No. I had almost no control at all; it was a lucky trick. You just hit it, and land it. [Laughter.] When you finally do it, you're like, "YEAHHH!" That's it.

Have you ever invented a trick?

I don't know if I've ever invented anything that's never been done before, but I remember this one trick I did that I'd never done, and I'd never seen anyone do it. This was in Brazil in about 1989, and I didn't look at mags or anything, I just skated. I was at the park, and this guy wanted to shoot a sequence of me for *Overall* skate magazine. I wanted to do something crazy because it was a sequence and shit, so I came up with an ollie body varial. So you come up regular, go for an ollie to fakie, ollie, then in the air turn your body.

But no grab, right?

Yeah, no grab. Just get the board back on your feet again and come back in like you did a fakie ollie.

What did the guy call it in the magazine?

The dude ended up calling it Bob Switch-stance. [Both chuckle.]

Do you follow a certain religion?

My mom is really spiritual. [Thoughtful pause.] I believe in god, but I believe in god as a higher level of yourself. You're your own god in the highest level. Someone who guides your higher self. That's what I believe in.

Have you given any autographs yet?

I did, dude, in Vancouver, and it was rad.

You wouldn't tell a kid to beat it, would you?

No. Not even.

Are you going on tour this summer to do demos and stuff?

Yeah, we probably are. In Brazil I did demos ... for free. [Laughs slyly.] It was the boys from São Paulo. YOOOWWW! The Ultra Boys—that's what we were called.

Who?

Me, Cristiano, Valtinho, Renatinho, Marcilio. We were the Ultra Boys [he laughs].

What was the hardest trick you've ever landed?

[Bob pauses to think.] Probably an ollie 540.

Did it take you days, or did you get it quick?

It took a long time—not days, though. Months. But it's not like all I did was ollie 540s for months or something. Ollie 540, ollie 540. I'd try them at the end of sessions.

Have you ever filmed for a video part other than the anti-hero video [*F*tards*]?**

Yeah, I had a little part in *Silly Society*, my friend's video. That was my first video part. *F***tards* wasn't really a video part, it was all our video part. Now, I have a Pro File coming out in *411*. We just finished filming, and now they're editing.

Do you like riding for anti-hero?

F*** yeah! When I first came here it was the Fourth of July, and there was a party at Jake's [Phelps] ramp—the Widowmaker—and I was just skating there with a whole bunch of other people. Tommy Guerrero showed up, and I was really stoked that he was there ...

Who flew you over here?

Myself. I just came out on vacation. Okay, let me tell you the whole story. Jake [Phelps], Joey [Tershay], Julien [Stranger], and John [Cardiel]—the four Js—went to Brazil in March of 1994. They just went down there and hooked up with Bruno and the *Tribo* guys. I met them down there and traveled around skating with them. I was stoked. I went everywhere they went. I got Joey's phone number and address [in the States], and I told my dad I wanted to go up and skate. I asked if he'd send me and pay because I didn't have any money. He let me go, so I called up Joey and he said I could stay at his house, so I came over to stay at Joey's for a month.

I got here on the Fourth. Tommy called me up after the party and told me that if I wanted to grab some boards and stuff, to come by Deluxe [Distribution]. I was stoked. He gave me a box [of product] that I took with me back to Brazil to skate on. Then I came back in December, and that's when the anti-hero thing came up. Julien wanted to start a company, and John wanted to be a part, so he quit Black Label. The anti-hero thing was definitely happening, and they said they wanted me to ride for them. I really wanted to do it. It's anti-hero forever.

It's nice to see someone stick with a company through thick and thin. You don't see that much these days. What's the *Dreamer's Workbook*?

It's something I bought 'cause I went to this psychic fair—I'm really into that shit.

Really?

Yeah.

You don't call the Psychic Friends Network do you?

No. Not even. I'm just into mind stuff and dreams. I believe in fate, that your destiny is already traced before you're born. If you take the wrong turns, you'll go into another fate. Like, there's not just one fate. There're side roads, and once you chose one, you cannot just go back to the main road. That's how people get messed up—they had a turning point and they f***ed up.

So you control your own fate?

Yeah. You have to listen to yourself to make the right decisions, and the way to make those decisions is to try to interpret dreams. Dreams are trying to tell you what's going on. I remember—this is a long time ago—dreaming of coming to the United States, meeting Chris Livingston, and being good friends with him. It was a really clear dream—I can remember it now. It doesn't mean it will be exactly how you dreamed it. How I see it, Max [Schaaf] replaced Chris Livingston in real life. You have to interpret dreams. I've been writing down dreams—I have a dream diary—and I read it and think about what happened and what it means.

[Is that] so you can go back and analyze it?

Yeah. The other day I had a dream that I was on a lift going up a mountain to go snowboarding, and this chick was skiing—she was beautiful, and I didn't even want to look at her because I'd fall in love like that [snaps his fingers]. So, I didn't want to talk to her, and she was like, "Why are you like that? Why are you so shy? Blah, blah, blah." Then she grabs me, kisses me, and says, "Why don't you go to school?" Then I woke up. It was weird, dude.

Is there anything offhand that you could think of, so you could have it in your interview, anything you might be able to predict for the future? [Atiba tries to hold back laughter, while Bob answers very seriously.] Naw. No, no. [He tries to think of something for a second.] No. You'll only know something after it happens.

Déjà vu.

What?

Do you ever wear striped socks?

No.

Do you like stripes?

Yeah, I like matching colors. I like matching shoes with socks when I'm skating vert.

Do you ever match shoes with boards?

Yeah, I did for that Spitfire photo. Green board with green wheels, green T-shirt, and I had green hair, but it didn't really show. I like doing stuff like that.

Do you think of yourself as a pretty-boy?

No. I'm pretty clean, but I'm not paranoid with it.

Being a pro, do you feel pressure?

No.

Contests, people watching you, expecting things from you?

No. I don't. Should I? Good question. I'm serious and professional when I need to be.

Do you have any good-luck charms or habits that you use during contests?

Yeah. I try to touch my necklace a lot. I like to have something to hold onto before my runs. It helps with confidence, you know.

Do you ever get mad and focus boards?

Focus means break?

Yeah.

No. I did when I was a kid, and it was cool, once or twice. If you break boards on purpose, you're an idiot, you're wasting wood. [Atiba laughs, Bob doesn't.]

Do you have a girlfriend?

Nope. Never have.

[Sarcastically] You've never had a girlfriend?

I'm serious, dude. I've never had one I really liked and stayed with for a year, at least.

What was the longest you ever kicked it with the same girl?

A month.

Shut the f* up!**

I swear to god!

What about that girl in Brazil?

What, that one chick? I've known her a long time, but I haven't found a girl yet that I want to be with for a long time.

Have you met any girls here?

Yeah. But none I fell in love with.

So, you don't see yourself getting married and having kids?

Yeah, I do.

Where do you see yourself in the future?

In skateboarding, of course. What kind of question is that?

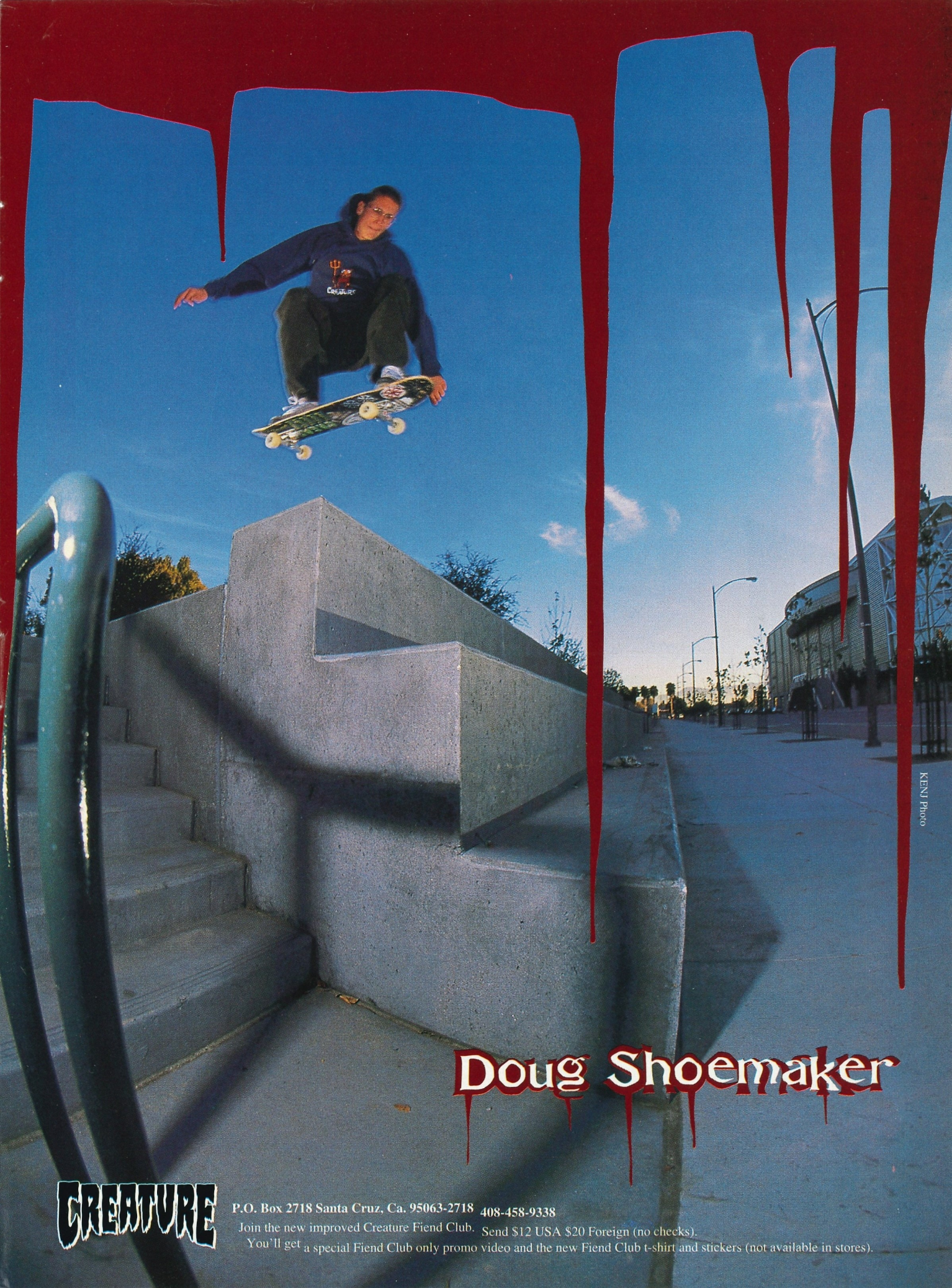
Is there anyone you'd like to acknowledge?

Yeah. My family from Brazil and the United States—Mom, Dad, Milena, and Rebecca. Everyone who's crossed, or walked with me on my path through life. Skateboarding. Ueda, Sergio Negaõ, Mauro Mureta, Marcelo e Mauricio. Jorge Kuge, Danny Way, Colin McKay, Jason Jesse, Mark Gonzales, thanks for making a difference. Daniel Pilanha e a Galtera do Rio De Janeiro. Pinguim e os mano de São Paulo. Zona Norte! *Tribo* magazine for keeping skateboarding alive in Brazil. César Gyraõ, Bolotinha e os Raça Ruim. Thronn e Logico. The four Js—Jake, John, Julien, and Joey. A lot of respect goes out to Jake Phelps for being who he is, and for what he's done for me and skateboarding. Julien Stranger, the heart of anti-hero. The Deluxe crew. To Max Schaaf, what more can I say than, "Thank you, friend." Dave Swift and Atiba Jefferson for making this interview possible. Sole Technologies. Don Brown. Steve Black. Yeah! The Ultra Boys, where it all began. I love you all! É isso ai BRASIL!

That's it?

Yep.

That's weak. [Both laugh. Tape recorder shuts off.]



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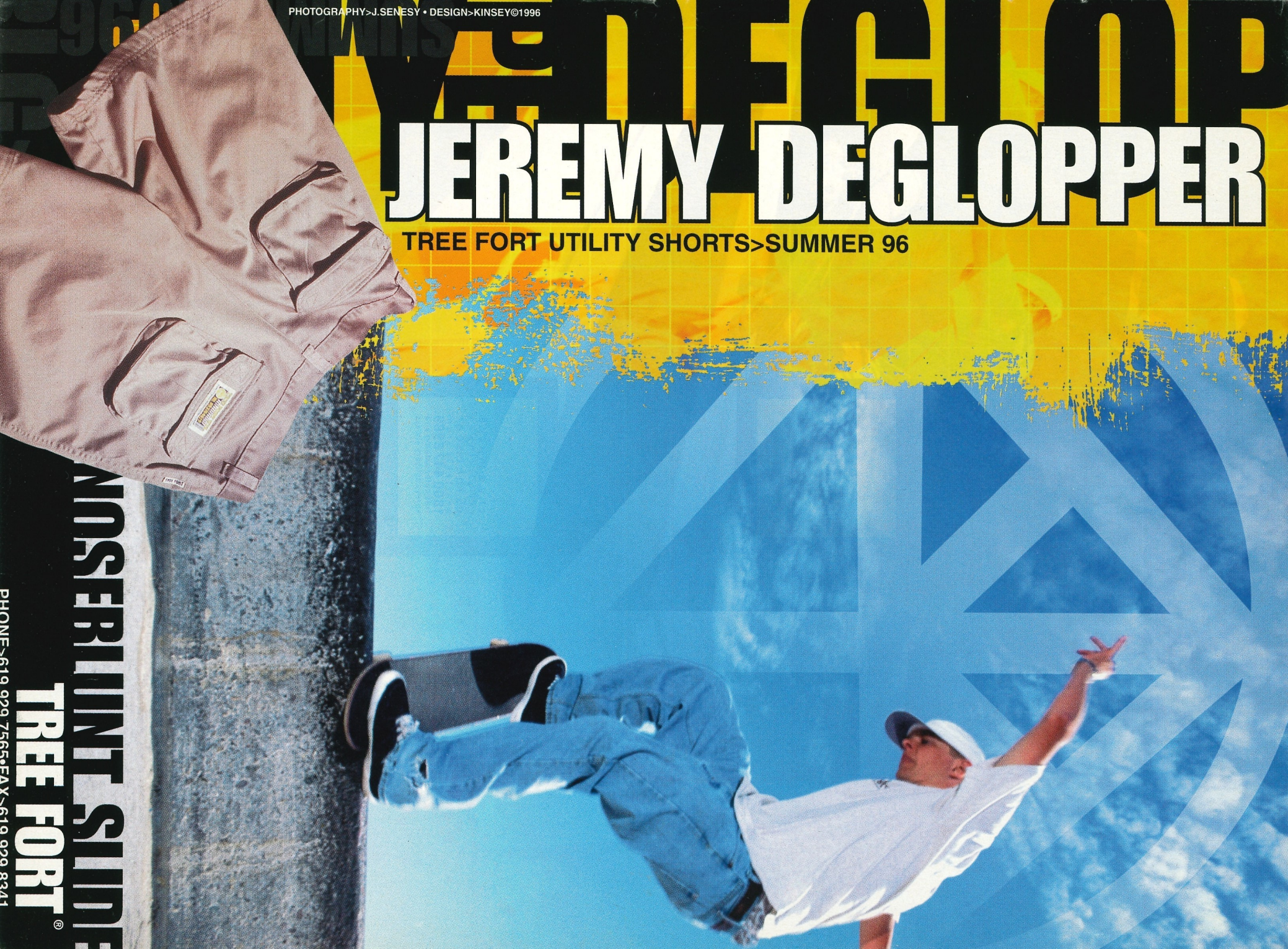

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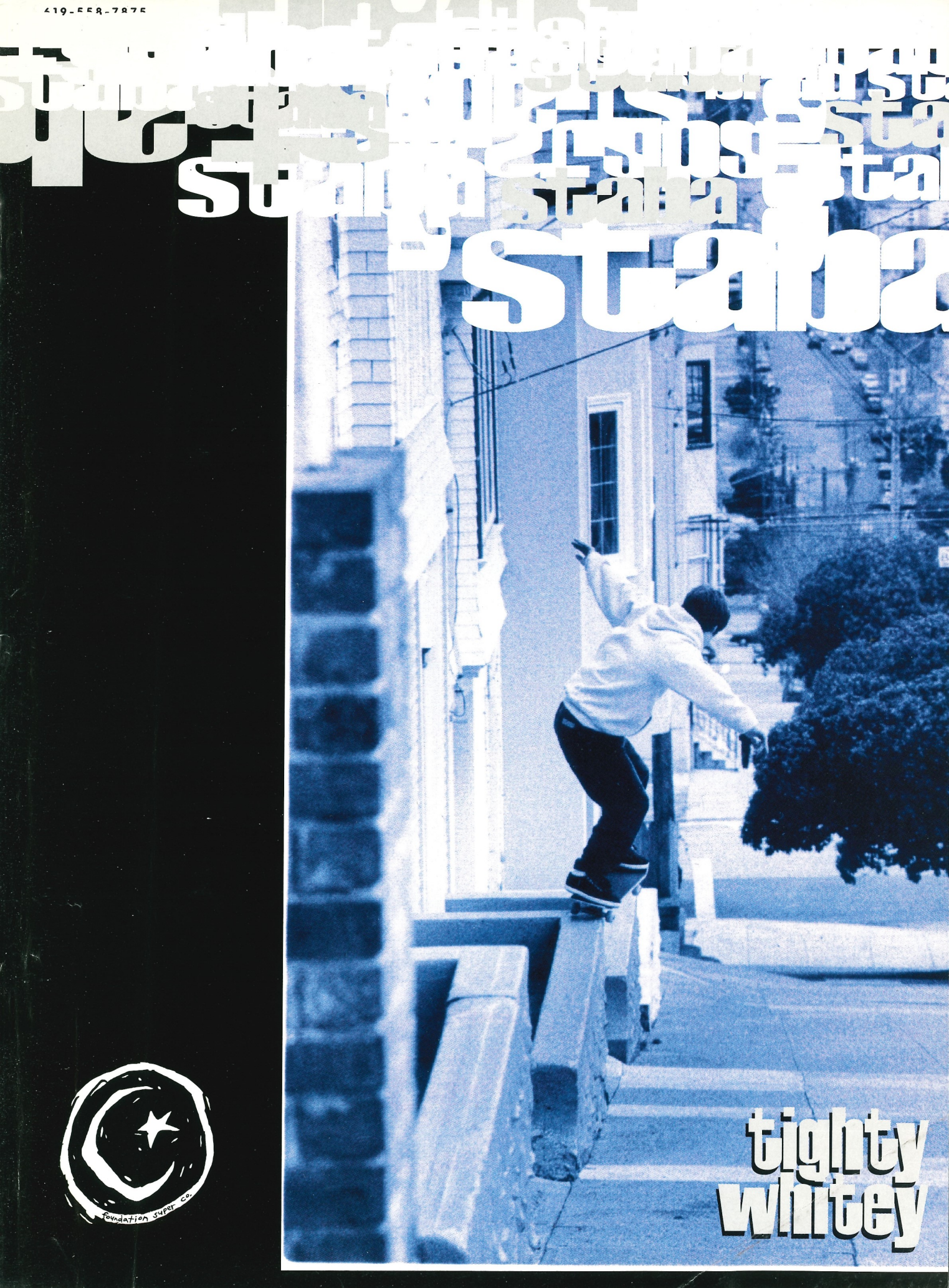
(continued from page 93)

How do you separate running Girl and Chocolate from skating for Girl and Chocolate?

Well Kevin, it's like Twain always said,"Work and play are words used to describe the same thing under different conditions." ★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